

120 INTERIORS
IN COLOURS
DESIGNED BY MODERN ARTISTS
EDITED BY C. H. BAER

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120 INTERIORS IN COLOURS



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120 INTERIORS IN COLOURS

DESIGNED BY MODERN ARTISTS
EDITED BY C. H. BAER

CLEVELAND
J. H. JANSEN, Successor to M. A. VINSON
323—4 CAXTON BUILDING

PRINTED BY HOFFMANN-STUTTGART

THE FORCE AND SIGNIFICANCE OF COLOUR IN THE ROOM

The profound influence exercised upon the spiritual and physical well-being of modern man by the surroundings in which he lives and works is more and more fully recognised in the present day. There is a growing conviction that beneficent and lasting impressions are only to be achieved by harmoniously conceived and executed interiors, governed by a delicate feeling for proportion, colour and the distribution of light. But whereas distinguished artists devote themselves with increasing zeal and success to the invention of beautiful and appropriate forms for rooms and furniture, and architects deal with the question of natural and artificial lighting as a fundamental one in their plans, the colour-harmonies of the rooms are for the most part left to laymen — the future inhabitant and his decorators. One or the other of two results generally follows: either the traditional terror of colour leads to the drowning of all gaiety and variety in rich shades of brown, or the opposite extreme of crude vulgarity is adopted.

▽ And yet colour plays a more important part in the harmony of an interior. If it is bad, insistent and unmodulated, it will destroy the most carefully planned scheme of the architect, and if it is good, quiet and delicately gradated, it will mask and even neutralise many a defect of form. It may be laid down as an initial precept, that all colours in our living rooms must be background-colours, the quietly resolved harmonies of which leave the leading motives to man and his implements, and serve to give fullness and resonance as the frame and foil for the most varied moods, personalities and habits.

▽ Such unity must, however, necessarily be "a unity in multiplicity."

▽ The theory that colours harmonise the better the more they lend to produce a mutual grayness, or in other words, the more strongly they are opposed to each other in a colour-circle, has never been justified either by Nature or by the consensus

of artistic opinion, and it has been proved faulty in the decoration of rooms. It is, of course, possible to get a harmonious effect by the juxtaposition of green and red in a room, but only when we are sensible of a common fundamental tone, which brings these two contrasting colours into relation. For though it is true that man loves contrasts, he is most sensitive to those, which, in spite of their opposition, are evolved from one another, or at least bear some relation to one another. On the other hand, the fundamental tone should not be too definite. The apparent harmony between the warm light yellow tones of certain woods in expensive furniture, and the cold yellow of a wall behind them, is never agreeable; at the best, it has an effect of chilly refinement, and even this is easily disturbed by the intrusion of some piece of colour from the outside world. But if the warm yellows of this furniture are relieved against a wall of indigo blue or Indian red, the harmony of these distinct yet correlated tones, which are all characterised by a strain of reddish yellow, produces a "unity in multiplicity" which brings everything together, and cannot be reduced to discord even by a variety of other brilliant colours, such as those of flowers or fashionable dresses. Thus we see that colour-harmony in a room is a result of contrasts, with inherent affinities; sometimes the former, sometimes the latter should predominate, sometimes they should balance each other, but neither should ever be absent.

▽ The colour-scheme of a room should bring floor, walls and ceiling into unity. These three boundaries of a room, which form an indissoluble whole structurally, since not one of them could exist without the other two, serve not only to form the room, but also, as the vehicles of colour, create the tone of the interior, that quality which makes passages and halls, saloons, living-rooms and bedrooms habitable, and suitable for their various purposes.

▽ The colouring of the floor is often looked upon as unimportant, even by those who admit the necessity of well considered effects of colour in a room. This is a mistake. Though there are limits to be observed, though the effect of well scrubbed boards is always cosy, that of polished parquet interesting, that of marble flags and artistic mosaic rich and aristocratic, periods of healthy delight in colour have always sought for stronger effects over and above these possibilities of expression; they have found them in the closely woven beauty of brilliant carpets, or, as in recent times in quiet flat-patterned linoleums full of novel and charming combinations of colour. But the floor must always give colouristic expression to the fact that it is the base of the room; it must accommodate itself to the fundamental tone of the walls and of the furniture; it should be deeper and fuller in tone than these, but should never noisily disturb the peace and unity of the interior. ▽

▽ A wall without any garb of colour is incomplete. Its monotony may be modified and its relation to furniture, the proportions of which are regulated by those of the human form, may be established by its division into dadoes, panels, and friezes; but colour is essential to the complete fulfilment of its purpose. Clothed in quiet, uniform tones, it creates the characteristic fundamental tone proper to every room, the most important element in the creation of a room-harmony. Furniture and pictures, utensils of metal or lustrous pottery, stuffs, gaily coloured carpets and brilliant flowers make up the concentrated decoration, which becomes livelier and more vital in its effect by contrast with the repose of the background. In the choice and arrangement of these objects again, the essential colour-relation must be borne in mind, even in aiming at effects of contrast, in order to preserve the all-important "unity in multiplicity."

▽ The intrusiveness and the quality of the dominant fundamental colour must be determined by the purpose for which the room is to be used. Rooms which are designed for the work and daily life of their inhabitants, require simple, unobtrusive tones; rooms devoted to entertainment and feasting demand more vivacious and striking colour-schemes. A deep, good red, the colour of life itself, unites to gaiety and alertness; its effect is sensuous and stimulating; yellow, in all its original shades, is sometimes cold and aristocratic, full of solemnity

and ceremonial splendour, sometimes, when it shows a slight strain of red, cheerful and refreshing. Blue, heavy, soft and comfortable, soothes and quiets, conduces to repose and peaceful meditation, while green recalls the verdure of woods and meadows, awakens hope and longing, and yet is free from the exhilarating force of a deep red. White, golden and black rooms finally are full of festal sounds; they demand mirrors, gleaming lights, glittering metals and heavy, costly stuffs, melodious music and handsome, patrician denizens, unoppressed by the burden of work. ▽

▽ Various materials are suitable for giving colour to walls; their special quality should be carefully considered in conjunction with the choice of colour. We may take it as an elementary principle that only natural colours should be used, that is to say, colours which agree well with the nature of the material to be coloured. ▽

▽ The warm tones of wood-panelling tend to destroy that neutral character which in these days is considered the essential quality of a wall; as a consequence, they are now rarely introduced, as compared with their popularity in past centuries. But in those rooms, the uses and furniture of which do not change with every inhabitant, panelled walls, treated with a natural stain, may be combined with fittings and furniture to produce an uncommonly agreeable harmony. ▽

▽ Gaily coloured wall-hangings, which used to give a warm beauty to saloons and cabinets in olden days, have become very rare. They no longer fulfil our practical and hygienic requirements, and attempts to revive their use fail for the most part on account of their costliness. Coloured flocks and mattings, with which excellent effects may be obtained here and there, are hardly likely to find a more general popularity. Though they have the warmth and colour of stuff, they are difficult to clean, comparatively expensive, and their colours are not always durable. ▽

▽ Wall-papers, hitherto the distinctive bourgeois wall-decoration, have a long development in colour and pattern behind them. After the period of debasement at the end of the last century, real artists applied themselves to the creation of tones and patterns which fulfil most admirably the modern demand for quiet backgrounds. We have now not only strong self-coloured papers, but patterns soft in outline and in colour-transitions, in which the

flat quality of printed ornament is admirably expressed. And as their designers carefully avoided the imitation of textiles, wall-papers successfully assumed the character of substitutes for these.

▽ The larger the room, the greater the distance at which the inmate of the room may be placed from the wall, the stronger the colour and the bolder the masses of the pattern may be. But one of the latest manifestations of bad taste is the present fashion of hanging small, low rooms with papers, the large blossoms and bouquets of which are out of all proportion to the other parts of the room. If it be necessary to paint the woodwork of doors, windows and wainscot, this again must be subordinated to the general harmony of the room. But it is not in the least essential that the paint should repeat the tone of the wallpaper. White and dull blue generally make an excellent effect.

▽ Walls painted, and decorated with stucco are in these days only beautiful and significant when they represent the ornamental features of the room, when, in other words, the walls themselves have something to say. But if the walls are to preserve their character of a background, the wall-painting must also bow to the demand for subordination, and must cover the surface quietly and unobtrusively with a fundamental tone. ▽

▽ The ceiling must not be allowed to disturb the rythm of the room, it must permit this rythm to die away above, and in addition, it must add to the effect of height and space in rooms, which in accordance with modern domestic necessities, are for the most part of restricted dimensions. It follows that, in general, the ceiling should be smooth and white. Perhaps we are carrying this precept rather too far at the present moment. The enclosing function of the ceiling, and its relation to the wall, which is so powerfully reinforced by colour in its quality of a boundary, should not be lost sight of altogether; a pale tint, light stucco

ornaments, or reticent decorative paintings on the ceiling often give greater seclusion and a deeper sense of intimaey to a room. ▽

▽ Of course there are exceptions. If the wall is architectonically treated, with strong colour applied to the divisions, such treatment may be extended to the ceiling. If it should be desired to make a lofty room look lower and more cosy, a dark-toned ceiling will be suitable; and artistic ceiling-paintings, as well as rich, tinted stucco ornamentation will always be the most valuable adornment of lofty halls and vaults. ▽

▽ The harmony of the interior is unquestionably one of the most important elements of a happy, well-ordered dwelling; as we have tried to show, it is influenceed, not only by structure and illumination, but by the garb of colour in which the enclosing elements are clothed. It is the more remarkable therefore, that a systematic development and education of the colour-sense inherent in every human being whose taste has not been vitiated is so seldom essayed. In the whole range of technical literature there is up to the present no work dealing exhaustively with the important question of the application of colour to our rooms from the modern point of view. The present book aspires to fill this void to some extent. It contains 120 careful reproductions in colour of the works of the most distinguished German and English decorators, and offers its help to stimulate and instruct, not only the artist and the craftsman but the layman in the application of colour to our dwellings. ▽

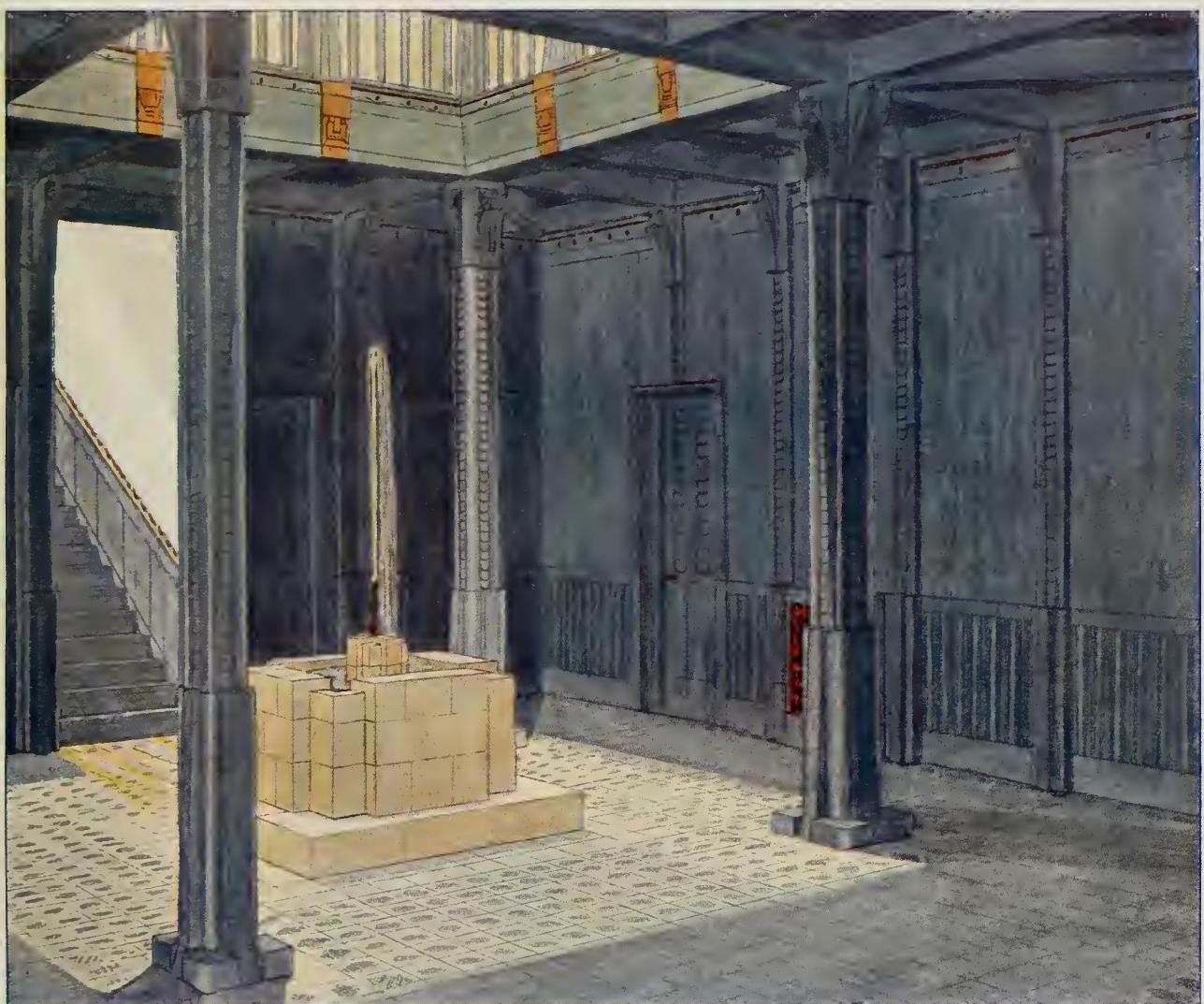
▽ The greater the number of those whose refined taste looks to colour as a medium of enjoyment, the more surely do we approach that healthiness in the art of the interior which is so necessary as the basis of true domestic culture. To give a powerful impetus to this process is another important object of this work. ▽



Hans & Henry Lassen - Bremen
Vestibule — Watercolour by L. Gunkel - Bremen



Schneidereit & Wuensche-Friedenau-Berlin
Vestibule — Watercolour and decorative paintings by M. Pechstein-Berlin



Kurt Boschen-Moers on-the-Rhine
Vestibule



Prof. Richard Berndl - Munich
Hall — Watercolour by G. G. Klemm - Munich



Schneidereit & Wuensche - Friedenau - Berlin

Vestibule — Watercolour and decorative paintings by M. Pechstein - Berlin



Prof. Oswin Hempel - Dresden
Hotel Vestibule



Edgar Wood - Manchester
Staircase



H. Lassen-Dresden
Staircase landing



Emil Schaudt-Berlin
Staircase Landing



Prof. Richard Guhr - Dresden
Decorative Paintings



Edgar Wood - Manchester
Staircase landing



P. A. Staynes & A. T. Wolfe-London
Vestibule



M. Schleinitz - Dresden
Anteroom



Edgar Wood - Manchester
Hall



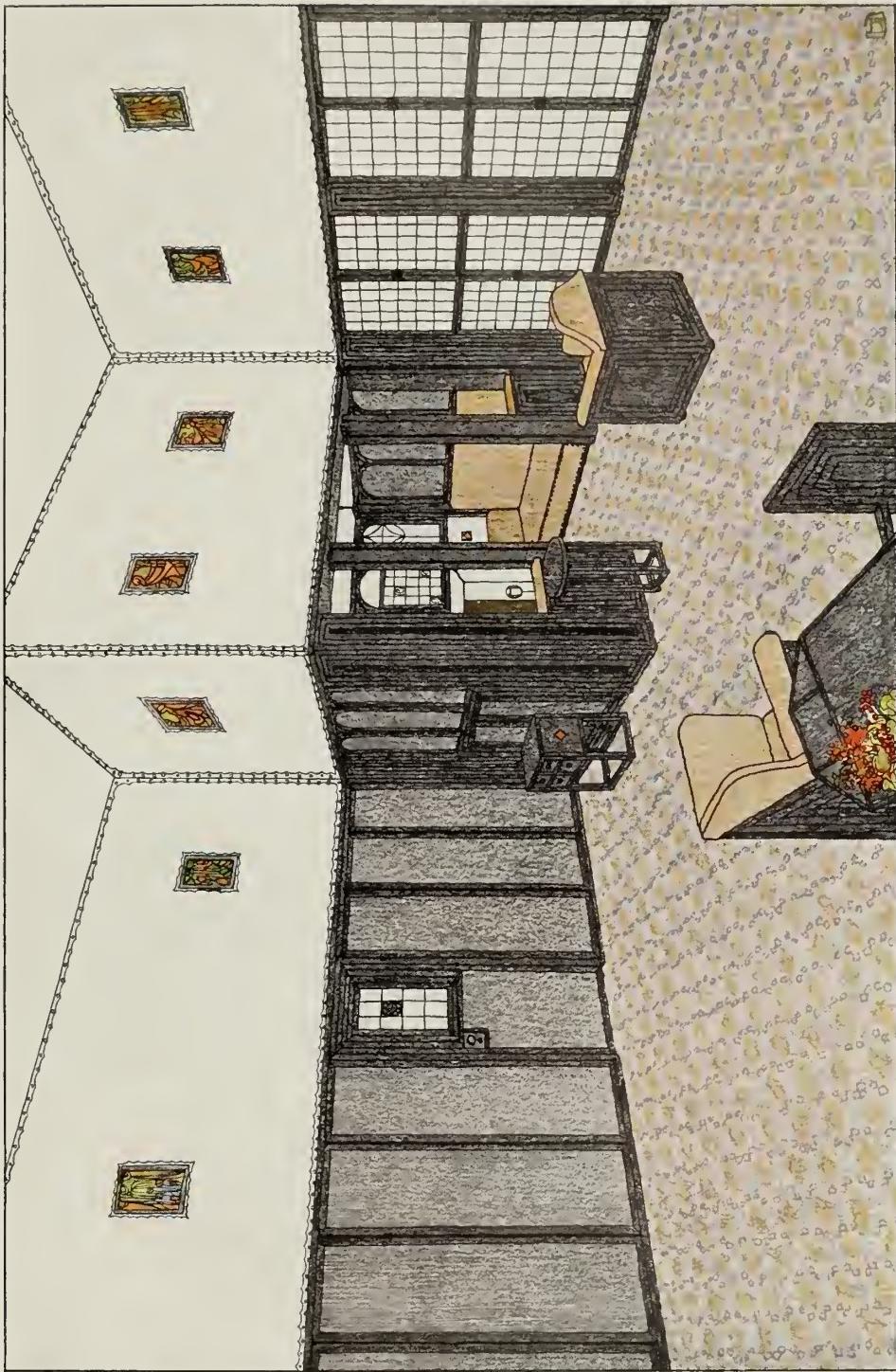
Prof. Oswin Hempel-Dresden
Hall



Gesellius, Lindgren & Saarinen - Helsingfors
Design for a hall



Edgar Wood-Manchester
Hall



Prof. Joseph Hoffmann - Vienna
Hall



C. R. Ashbee - London
Hall



Leopold Bauer-Vienna
Hall



Edgar Wood-Manchester
Staircase

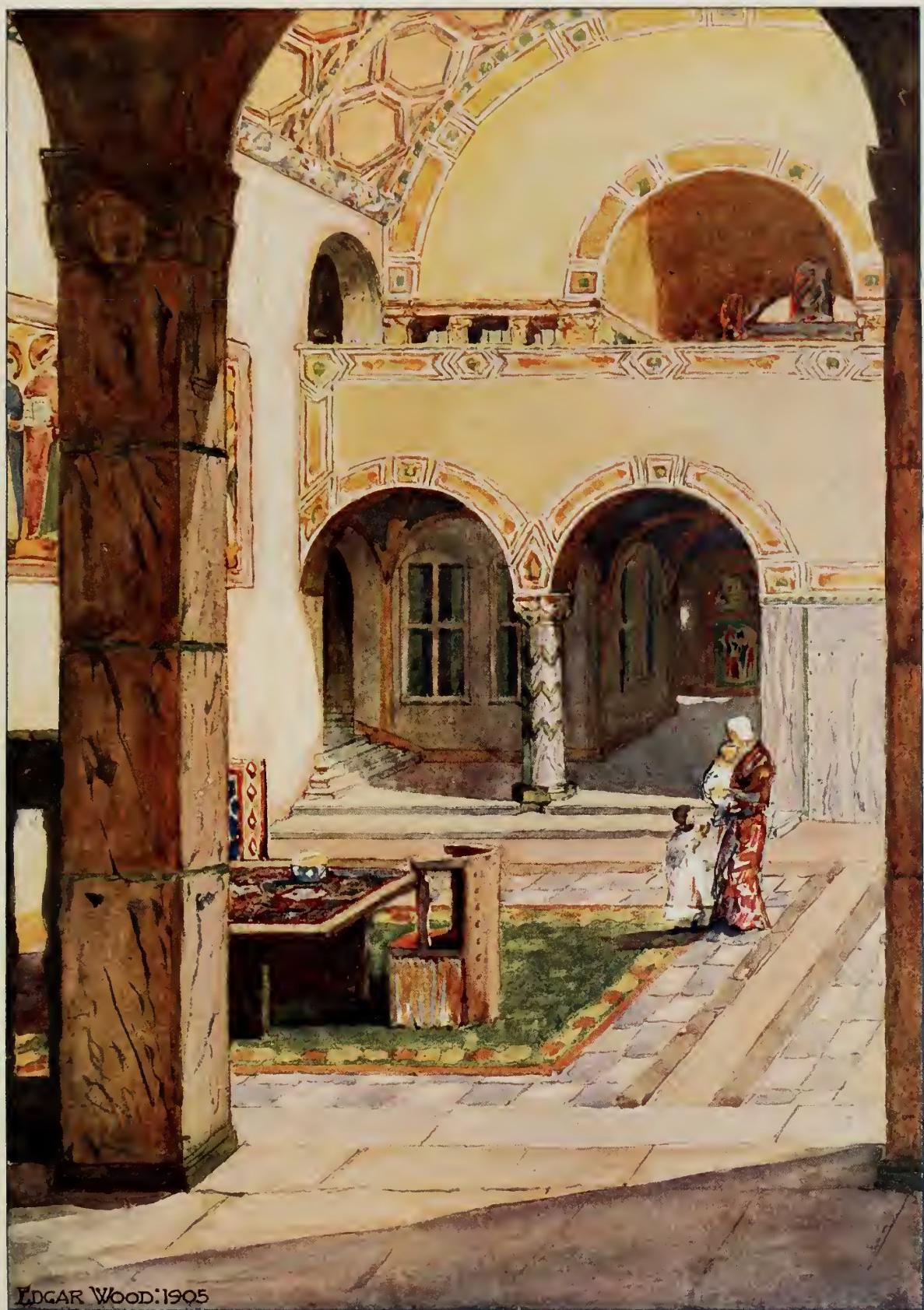


Hans & Henry Lassen - Bremen
Hall — Watercolour by L. Gunkel - Bremen

Hans & Henry Lassen - Bremen
Hall — Watercolour by L. Gunkel - Bremen



A. Bembé - Mayence
Hall



Edgar Wood - Manchester
Hall



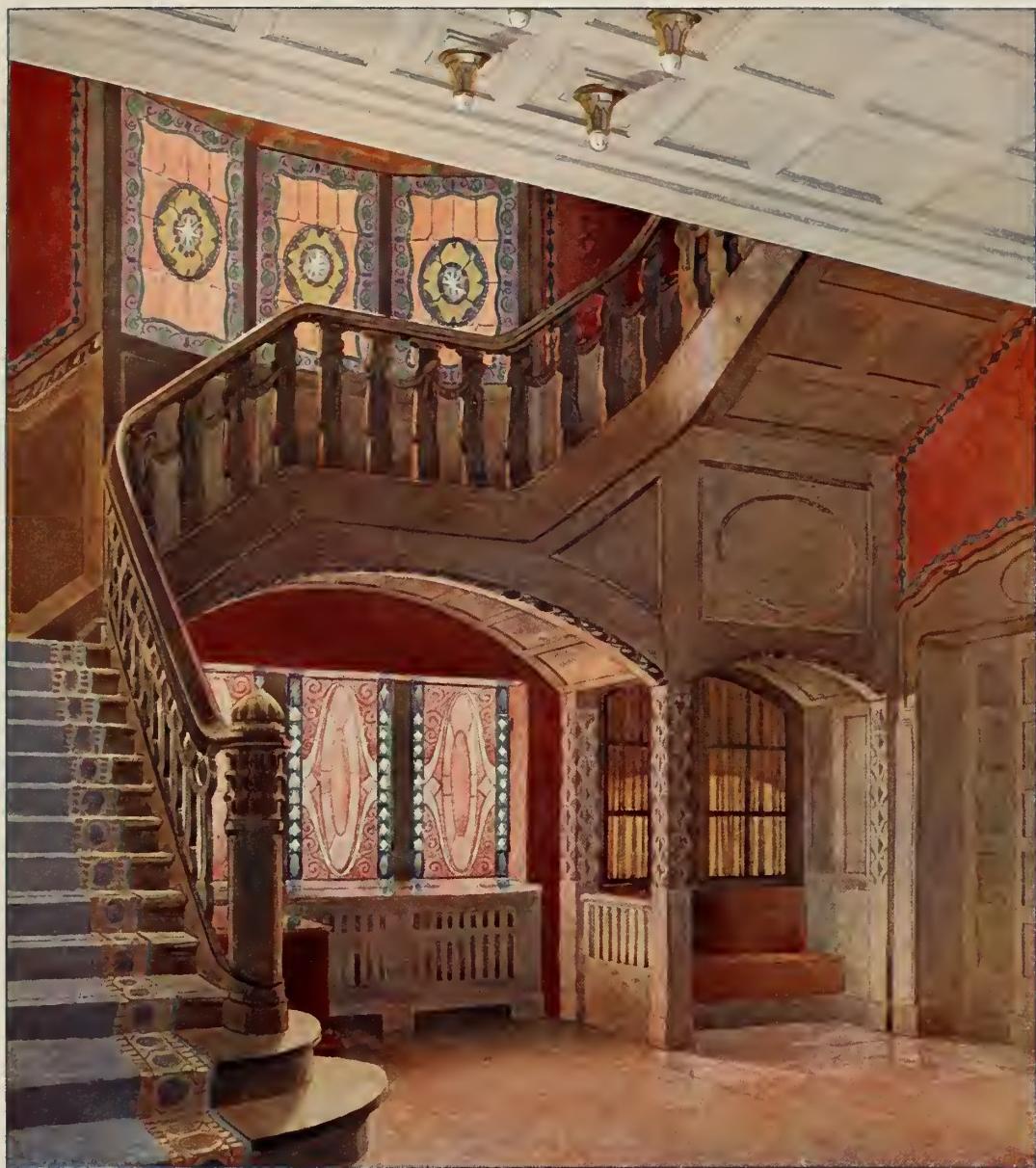
Max Hans Kuehne-Dresden
Hall — Watercolour by Max Pechstein-Berlin



Emil Schaudt · Berlin
Hall



Peter Birkenholz - Munich
Hall



Ziesel & Friederich - Cologne

Staircase — Stained windows and decorations designed by Prof. J. V. Cissarz - Stuttgart



Hans Heller - Darmstadt
Hall



William LOSSOW & Max HANS KÜHNE.

Prof. William Lossow & Max Hans Kuehne - Dresden
Hall



F. W. Jochem-Kiel
Hall Fireplace



Tom Merry-London
Hall



Runge & Scotland - Bremen
Scheme of a Hall for a cottage

Prof. Richard Berndl - Munich
Hall of a Country House





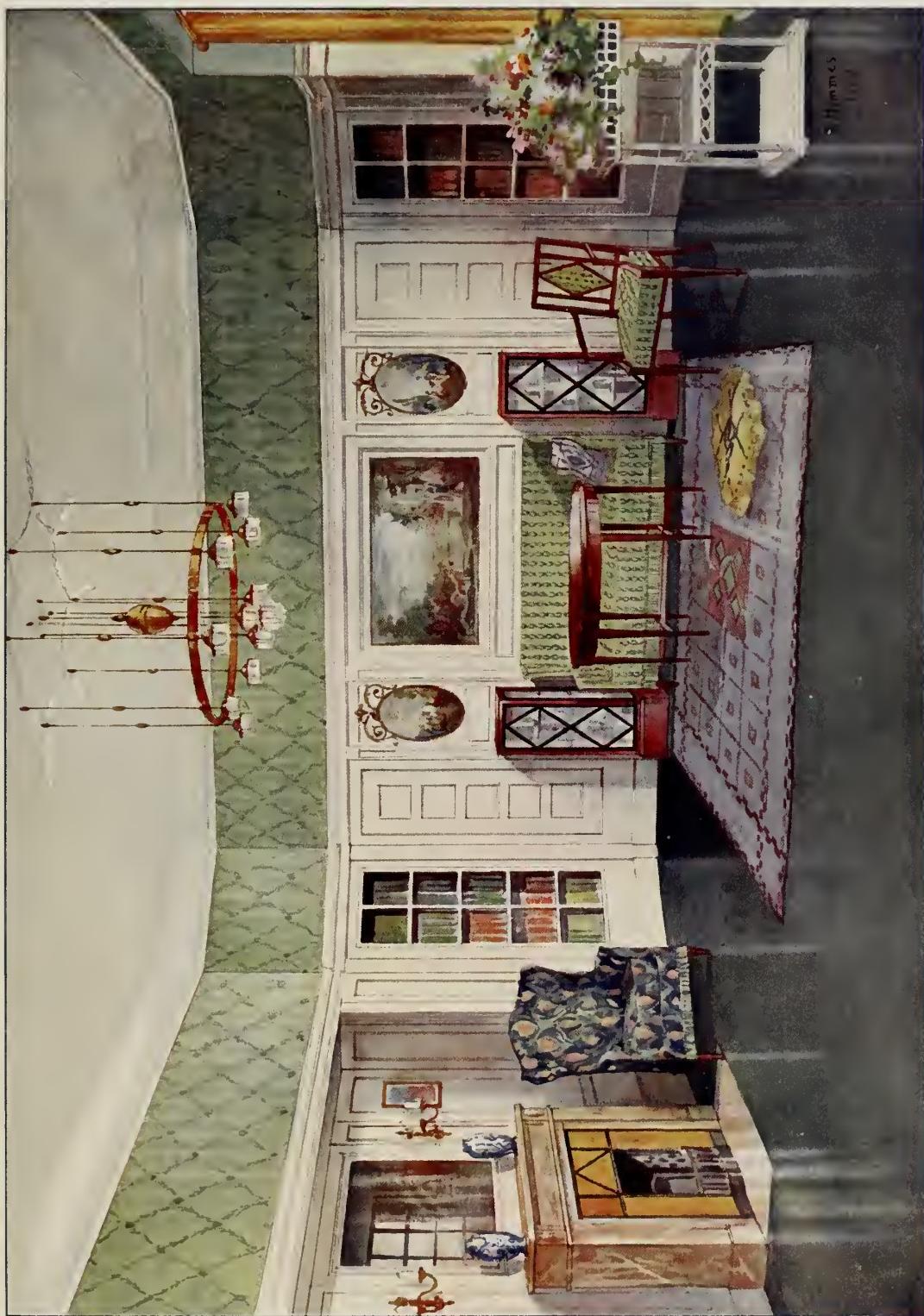
Tom Merry-London
Hall

J. Wimpf-London
Hall





A. Vogelgesang-Warmbrunn
Drawing-Room



Robert Hommes - Darmstadt
Drawing - Room



Jacob Krug-Darmstadt
Drawing-Room



Prof. Bruno Paul - Berlin

Hotel Drawing-Room — Watercolour by R. Boehland-Berlin



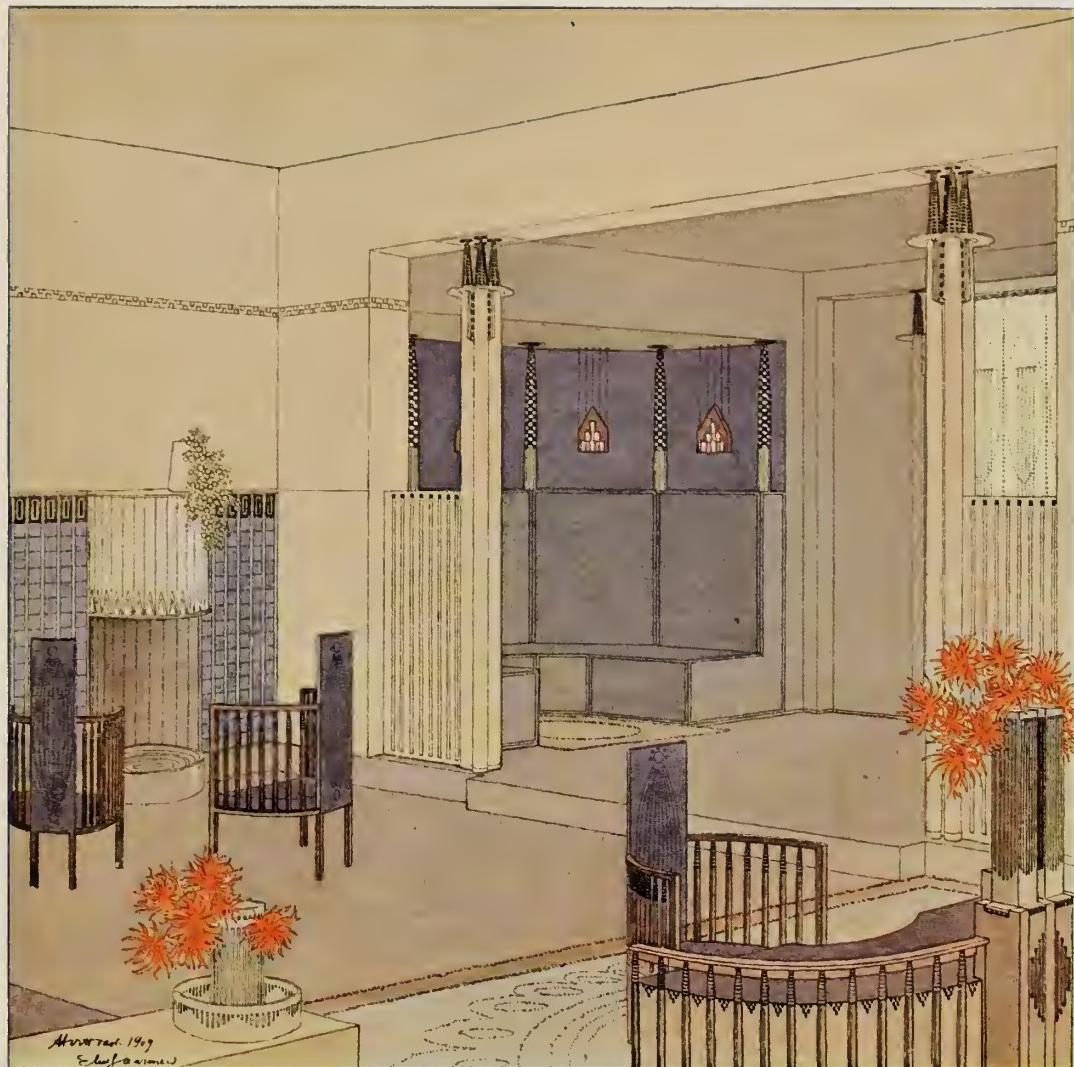
M. H. Baillie Scott-Bedford
Hall in a Country House



Hans & Henry Lassen-Bremen
Drawing-Room — Watercolour by L. Gunkel-Bremen



L. MacLachlan - London
Boudoir



Eliel Saarinen - Helsingfors
Boudoir



Philip Schaefer-Dusseldorf
Smoking-Room

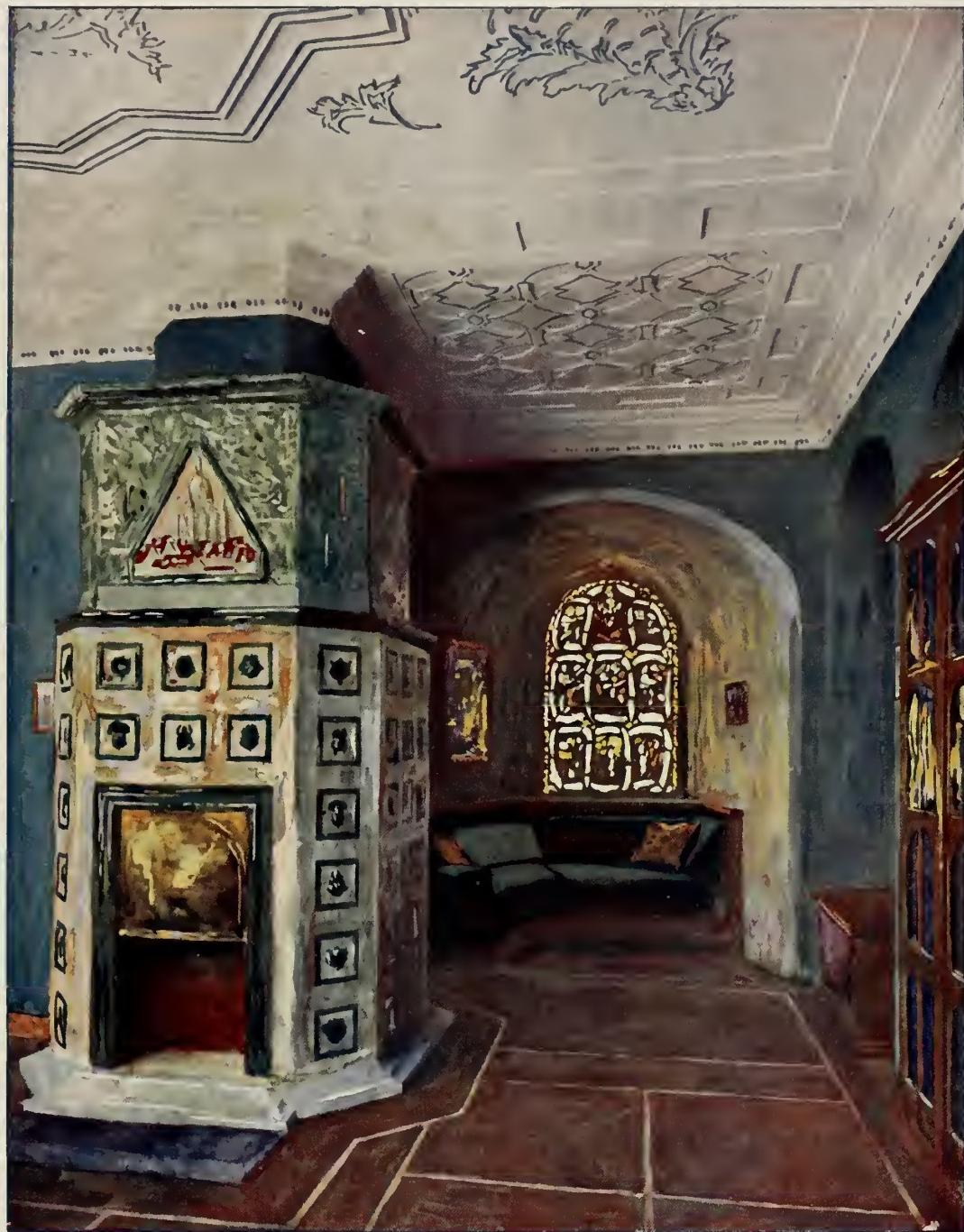


Prof. Bruno Paul-Berlin

Smoking-Room — Watercolour by R. Boehland-Berlin



F. W. Jochem-Kiel
Corner of a Smoking-Room



Prof. W. Kreis - Dusseldorf
Smoking-Room -- Watercolour by F. Beckert - Dresden



Gesellius, Lindgren & Saarinen, Helsingfors
Smoking - Room



Prof. G. Halmbuber-Hanovre
Library



Prof. Alfred Grenander - Berlin
Fireplace



WILLIAM LOSSOW u. MAX HANS KUEHNE.

Prof. William Lossow & Max Hans Kuehne-Dresden
Room for a Connoisseur



Prof. H. Billing - Karlsruhe
Exhibition - Room

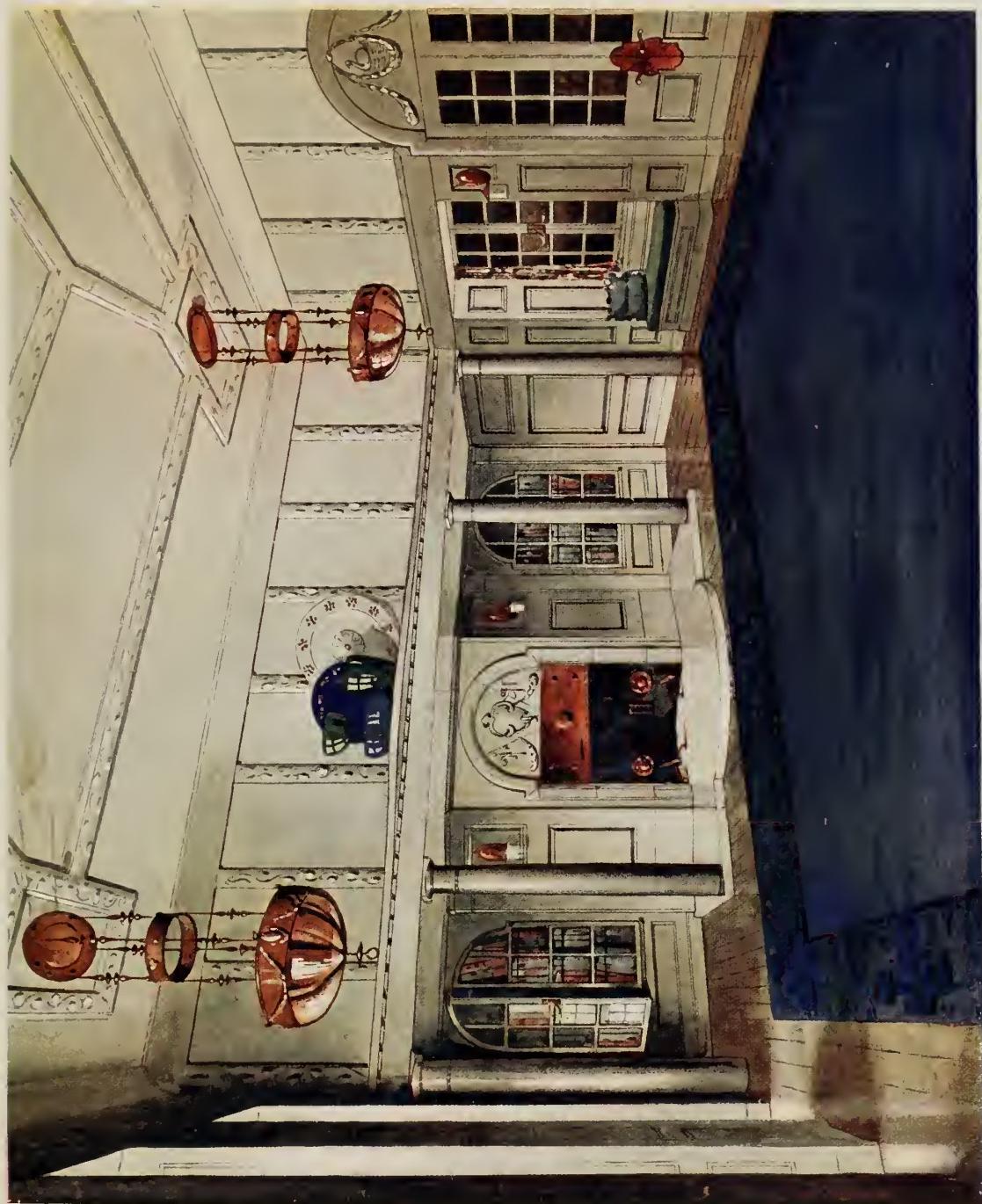


Prof. W. Kreis - Dusseldorf
Exhibition Room of a Porcelain Manufactory -- Watercolour by F. Beckert - Dresden



Emil Schaudt-Berlin
Exhibition-Room

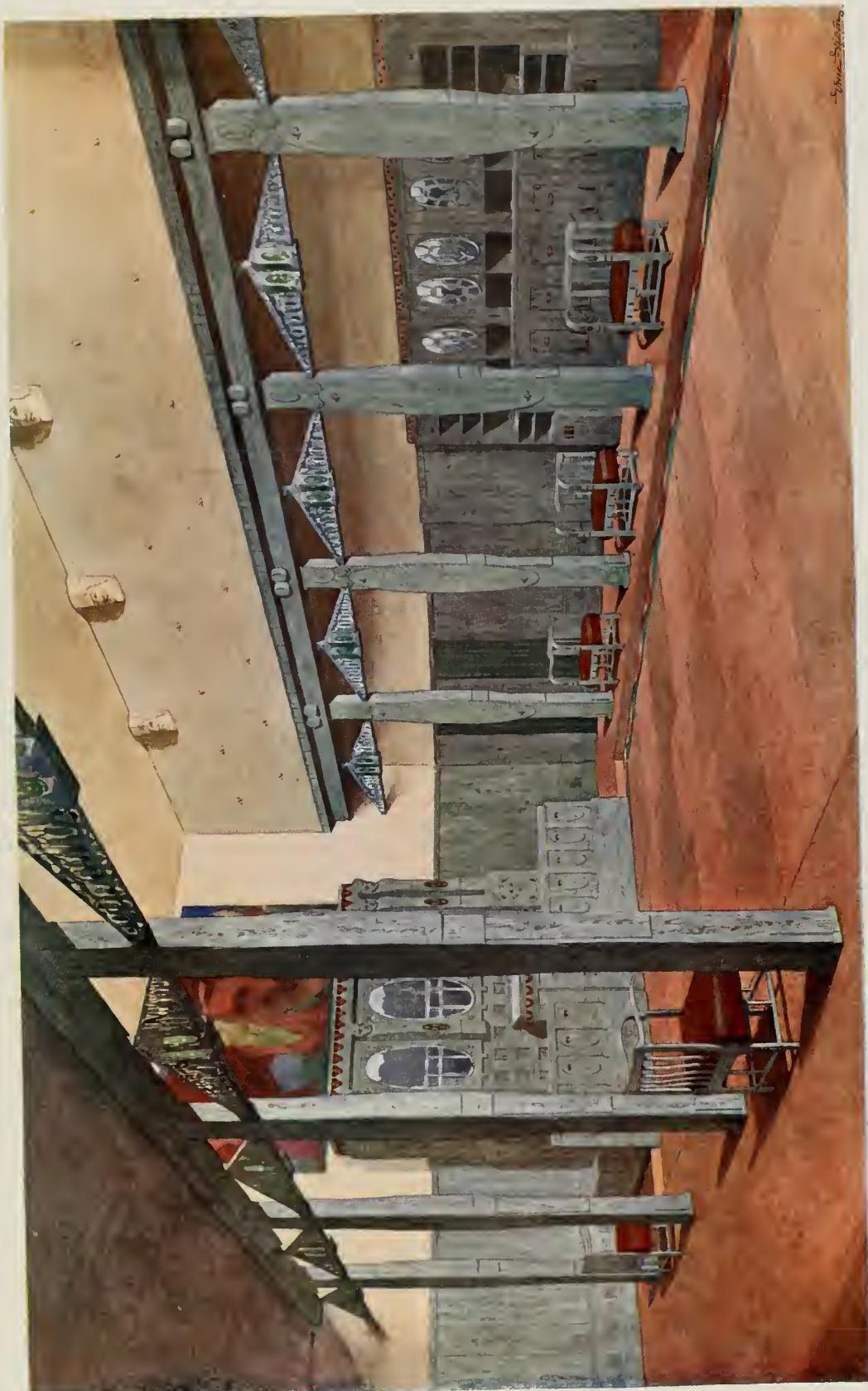




L. MacLachan-London
Reading-Room



Peter Birkenthal - Munich
Music - Room



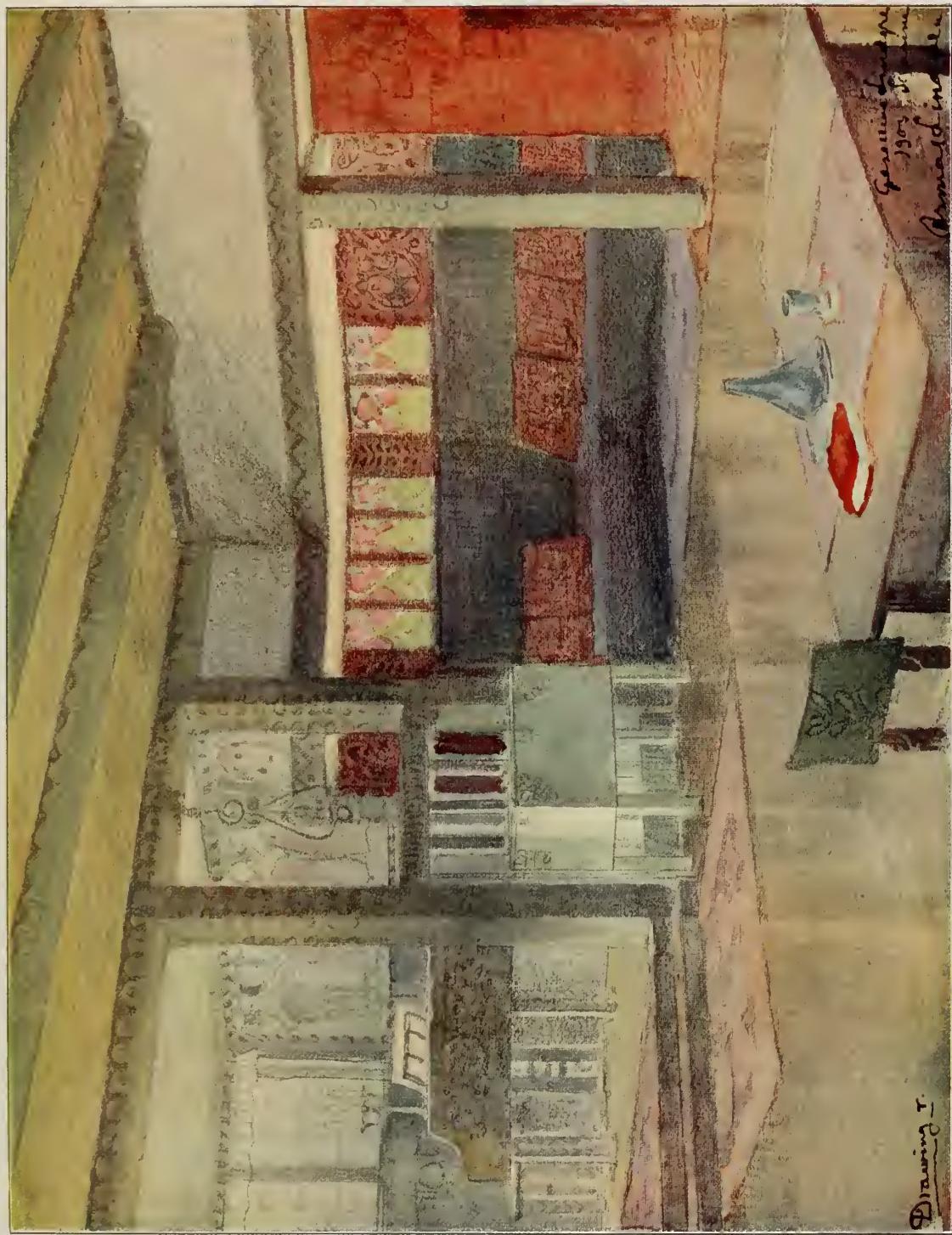
Prof. H. Billing - Karlsruhe
Music-Room



Prof. Richard Berndl - Munich
Music-Room



Runge & Scotland-Bremen
Music-Room



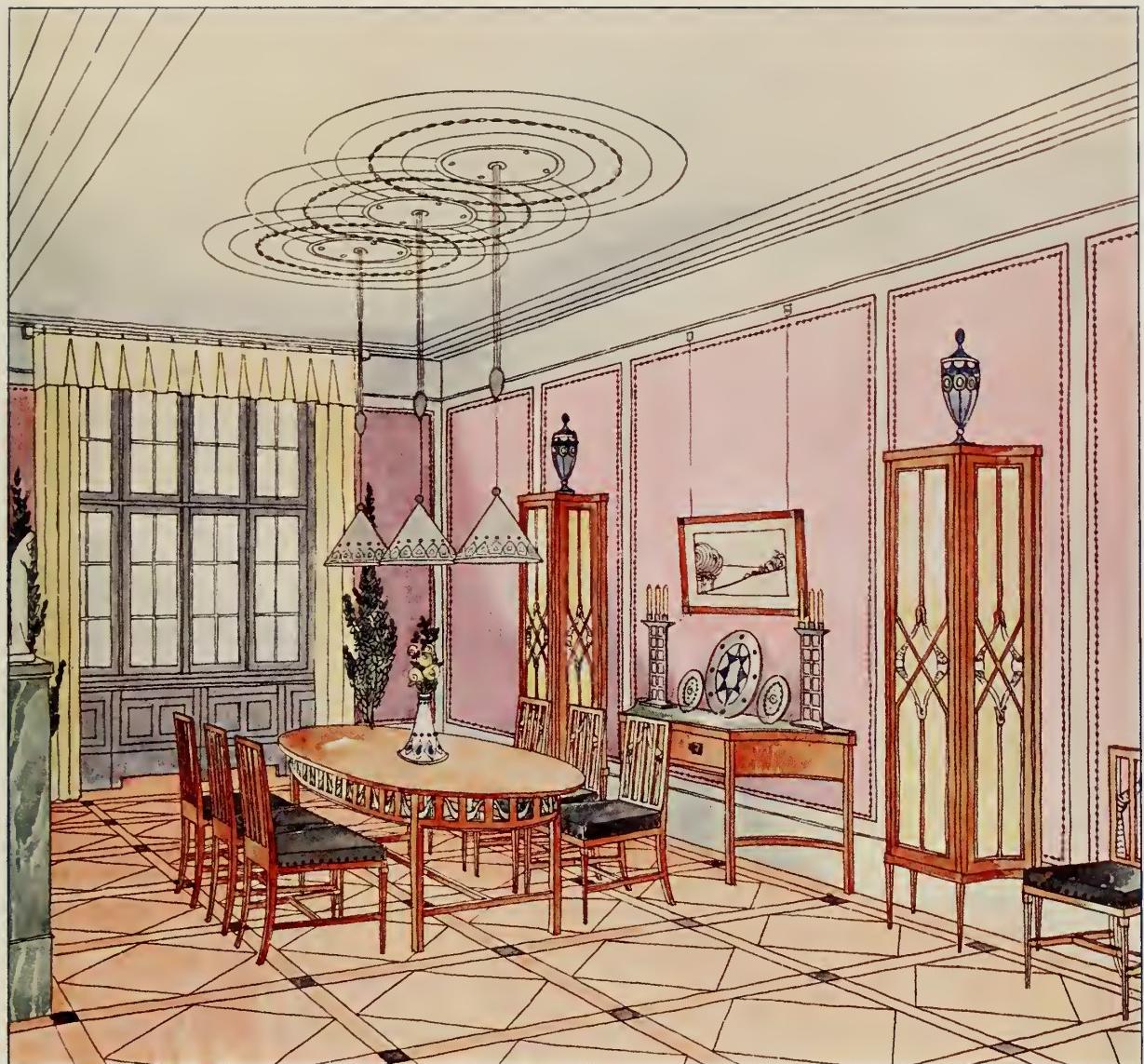
Gesellius, Lindgren & Saarinen -Helsingfors
Drawing-Room



Curjel & Moser-Karlsruhe
Dining-Room



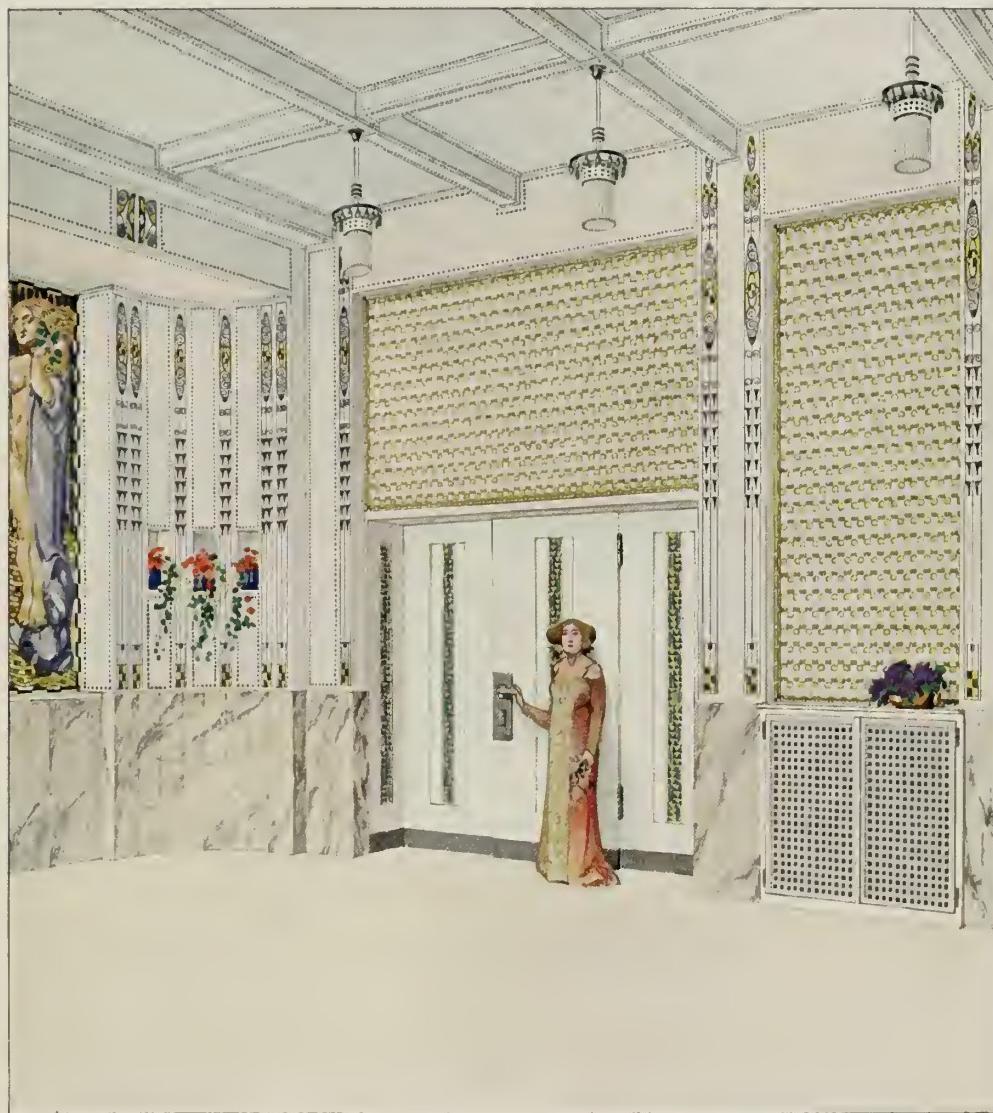
Fritz Kaldenbach-Aachen
Dining-Room



P. L. Troost - Munich
Dining - Room



Prof. Richard Berndt - Munich
Dining-Room



Marcel Kammerer-Vienna
Hotel Dining-Room



Hans & Henry Lassen-Bremen
Dining Room — Watercolour by L. Caukel-Bremen



A. Bembé-Mayence
Dining-Room



Prof. W. Kreis - Dusseldorf
Dining-Room

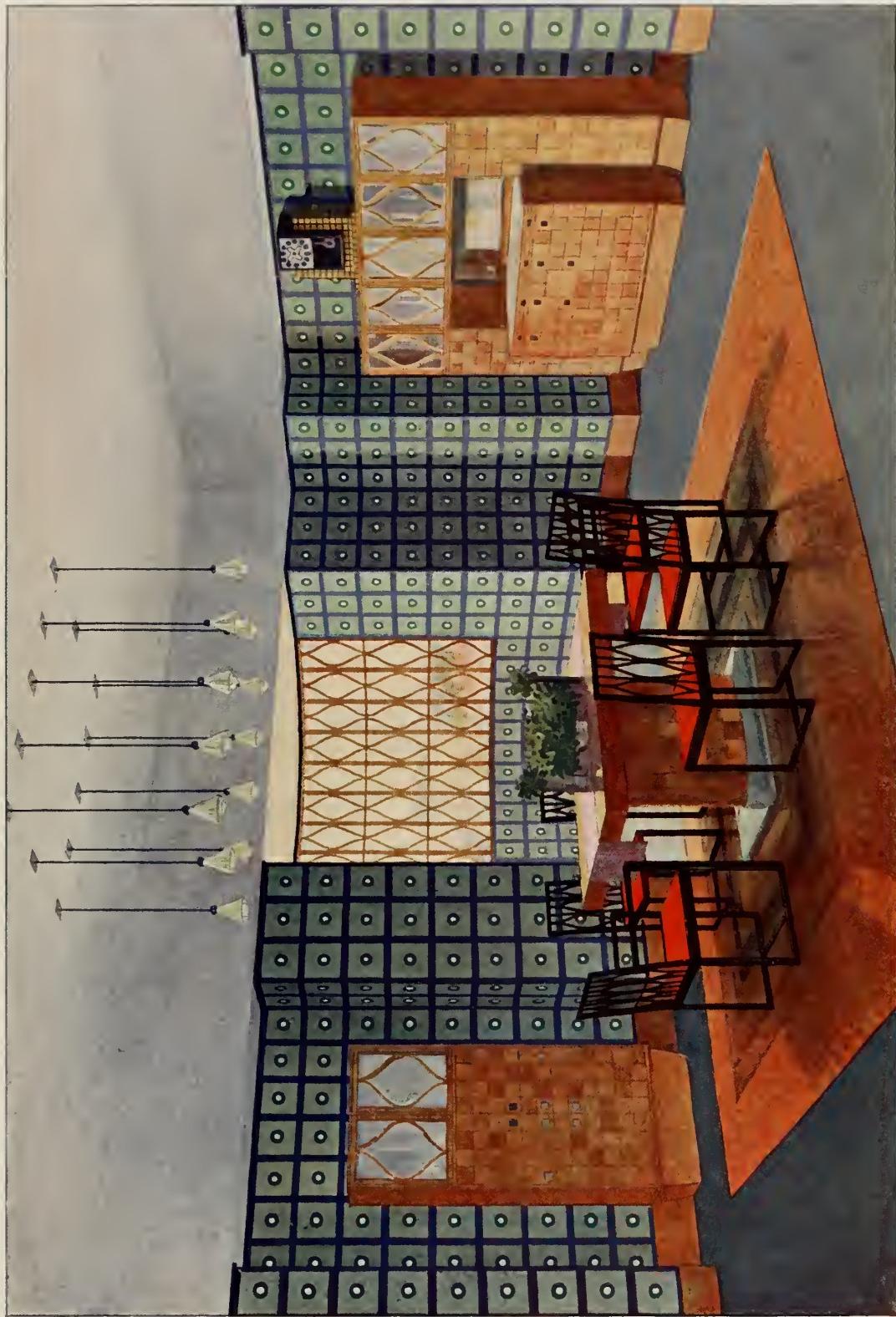


HERMANN
BERNDL

H. Berndl - Munich
Dining - Room



Hans Danner-Munich
Dining-Room



Prof. O. Prutscher & R. Geyling - Vienna
Dining-Room



Hans Heller-Hamburg
Dining-Room



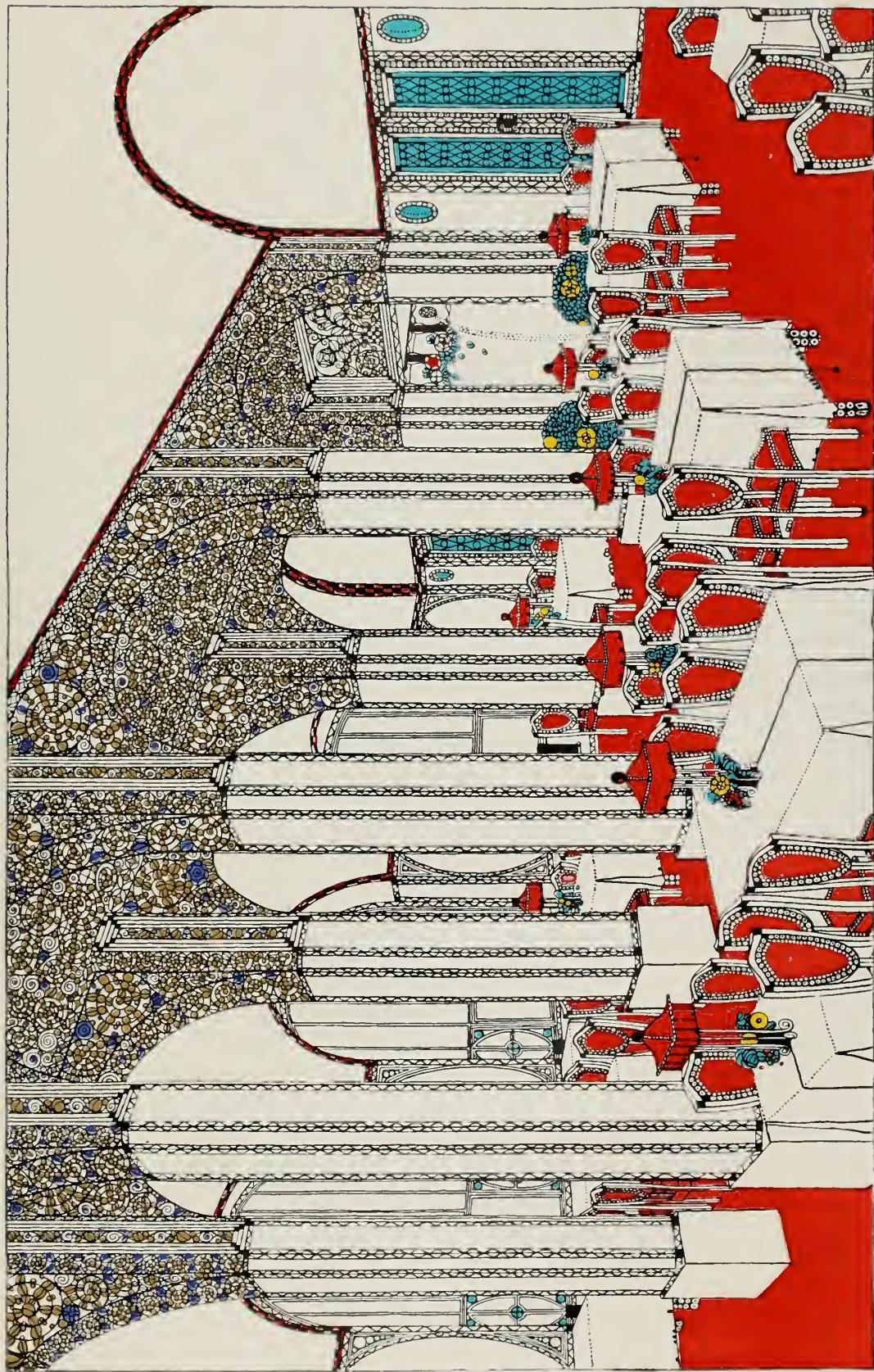
Hermann Berndl-Munich
Panelled Dining-Room



R. Linnemann-Frankfort
Dining-Room



Gesellius, Lindgren & Saarinen - Helsingfors
Dining-Room



Emanuel J. Margold-Vienna
Hotel Dining-Room

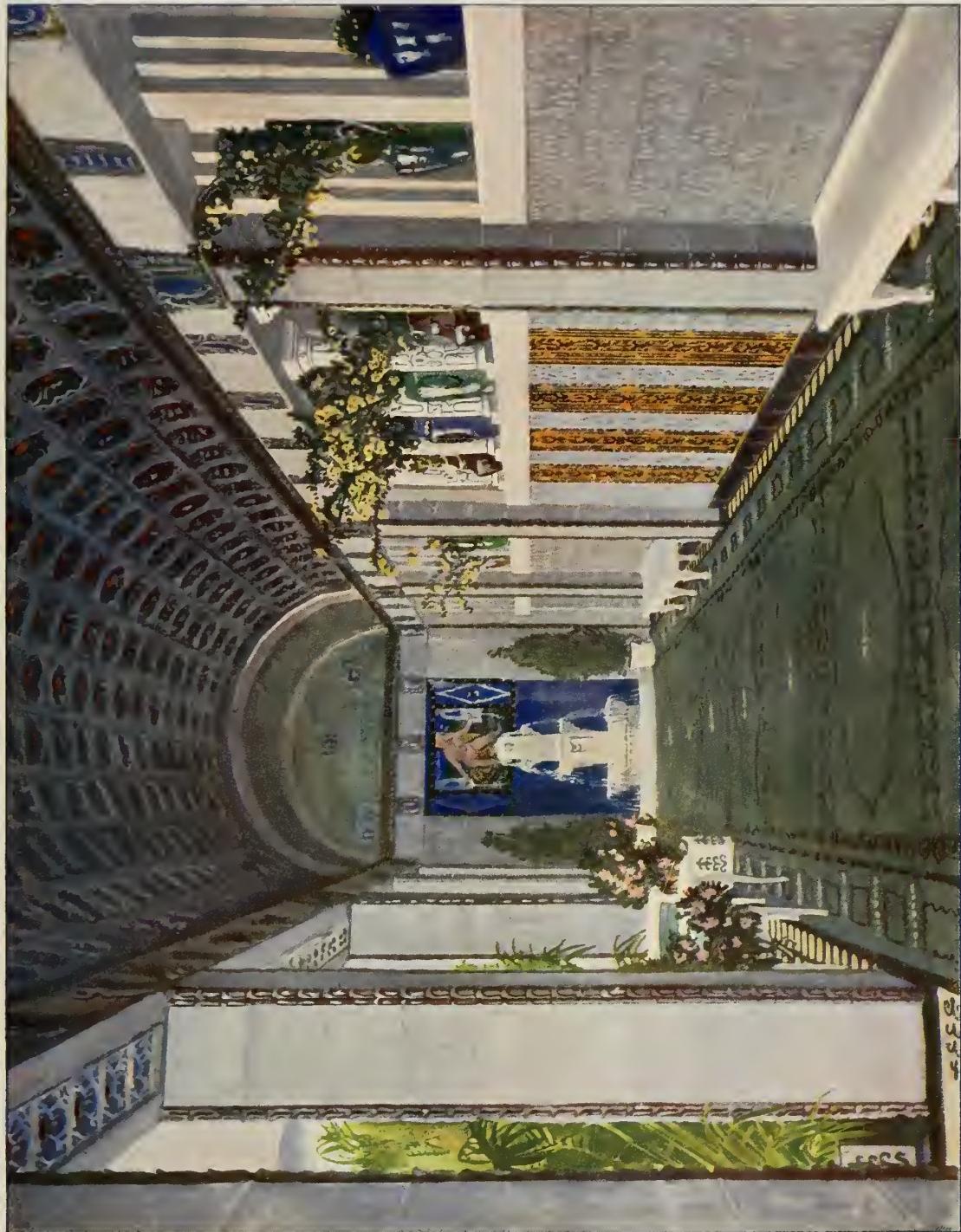


Peter Birkenholz-Munich
Dining-Room



Max Benitschke-Düsseldorf
Dining Room

Max Hans Kuehne-Dresden
Winter - Garden, executed by Villeroy & Boch — Watercolour by M. Pechstein - Berlin





Pfeiffer & Grossmann-Karlsruhe
From Hall to Garden



Hans Heller-Hamburg
Sitting-Room



Runge & Scotland - Bremen
Sitting-Room



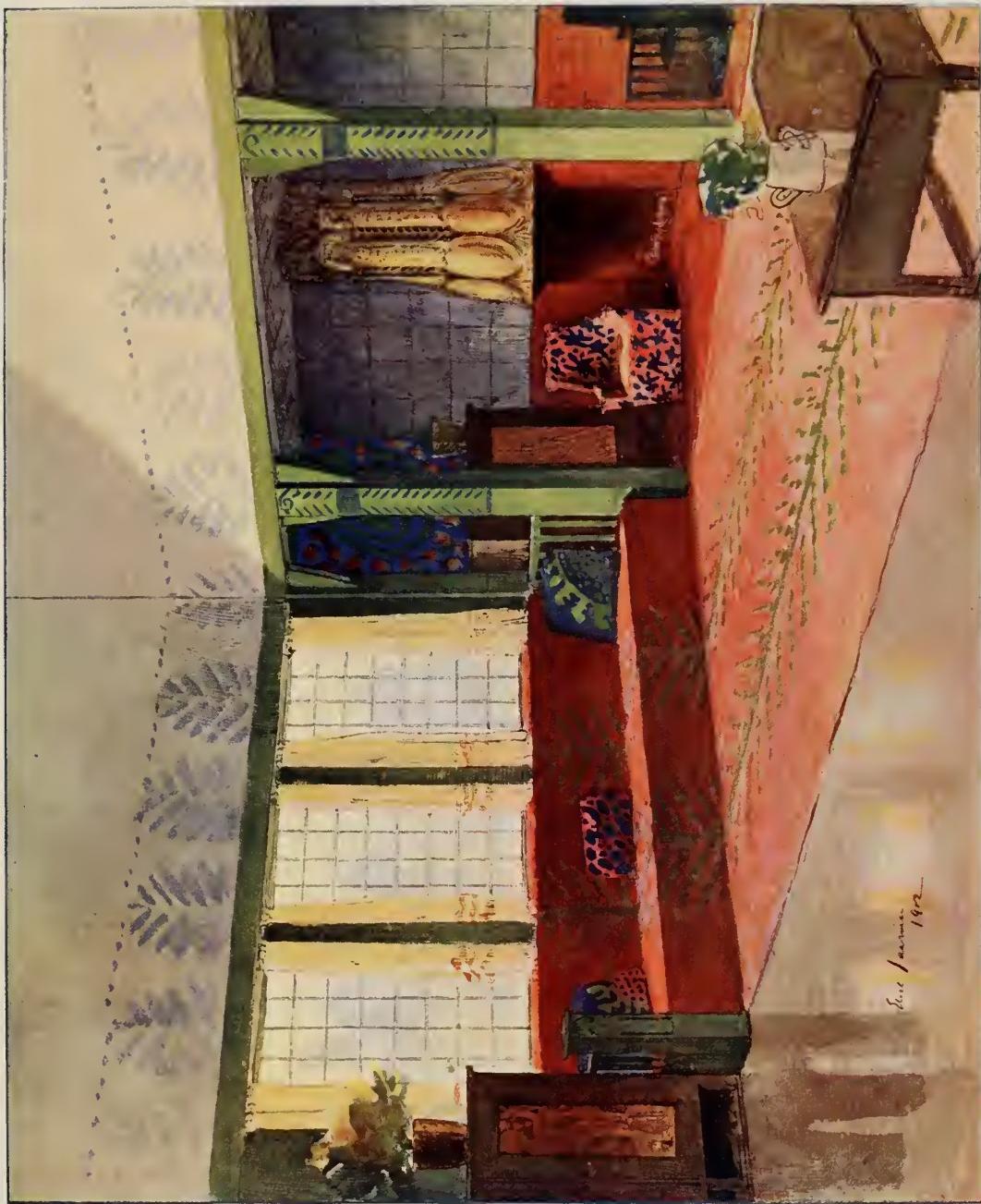
Prof. Oswin Hempel-Dresden
Breakfast-Room of a hotel



Hans Heller - Hamburg
Living-Room



Max Hans Kuehne-Dresden
Interior of a Villa



Gesellius, Lindgren & Saarinen - Helsingfors
Smoking-Room



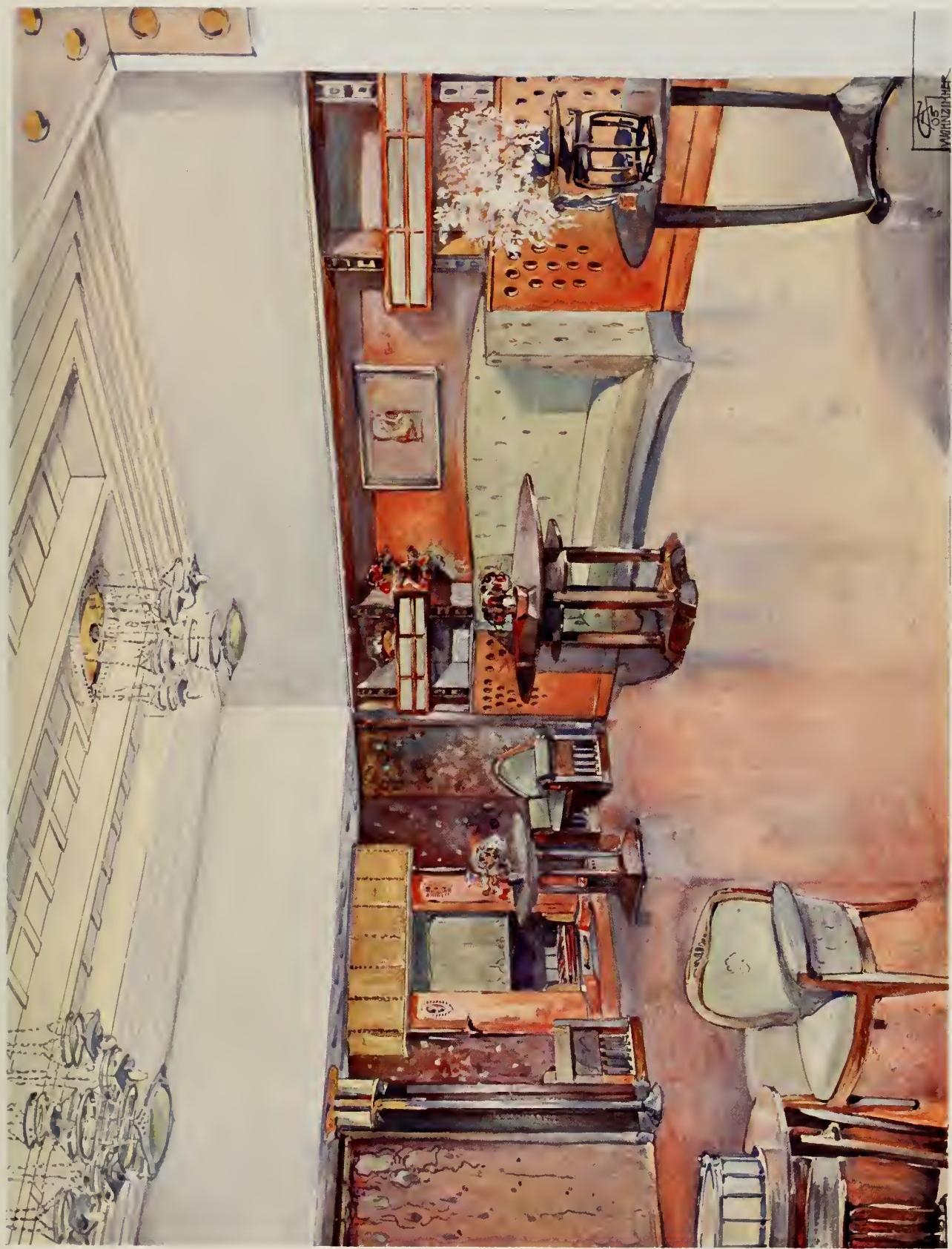
O. Hahn - Dresden
Sitting-Room



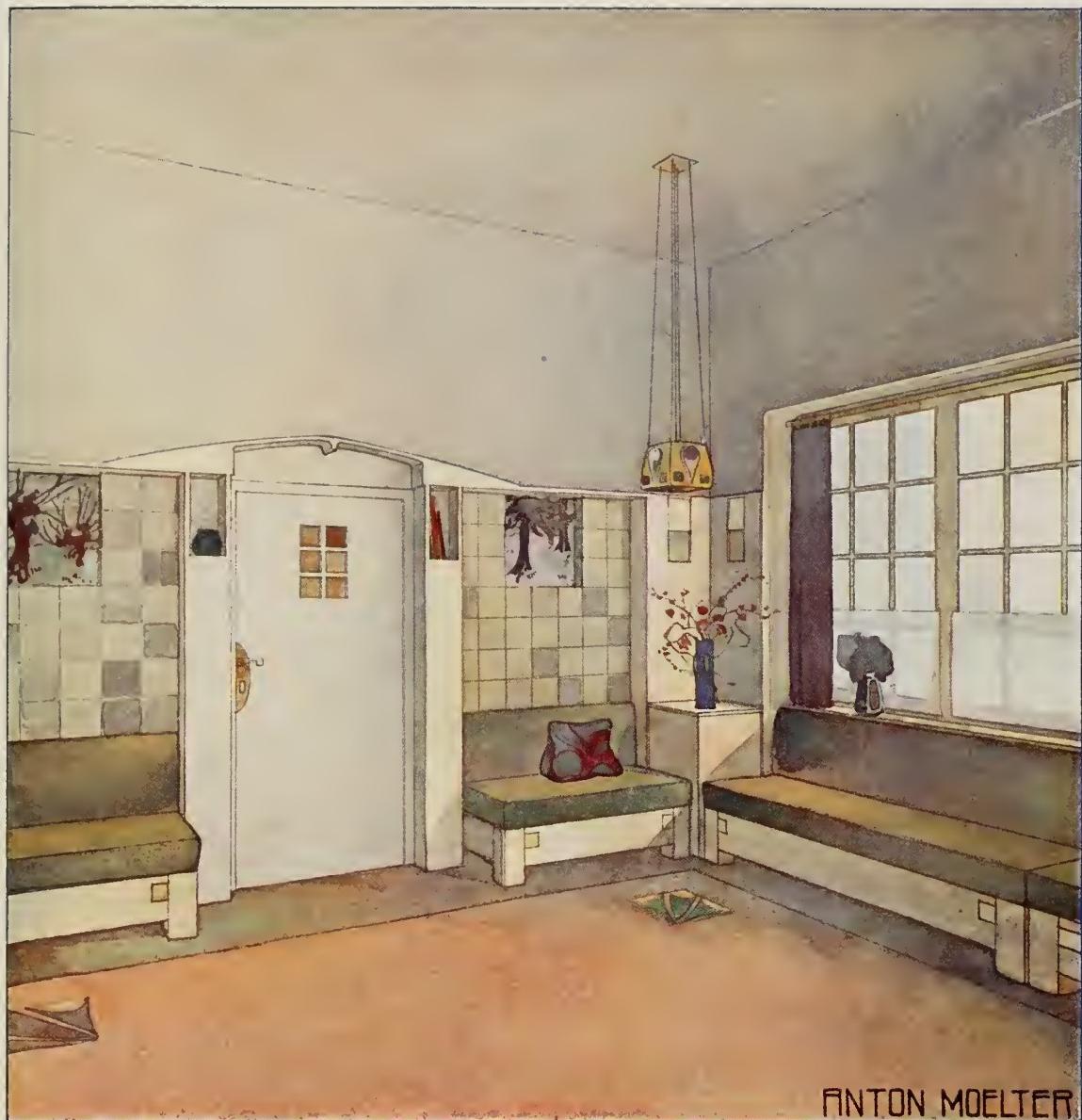
Adolphe Holub - Vienna
Living - Room



Philip Schaefer - Dusseldorf
Living-Room



Prof. Alfred Grenander-Berlin
Drawing-Room — executed by A. S. Ball-Berlin



ANTON MOELTER

Anton Moelter - Berlin
Sitting - Room



J. Wipf-London
Dining-Room



Prof. Schumacher - Hamburg
Dining-Room — Watercolour by M. Pechstein - Berlin



Hans Heller Hamburg
Dining-Room



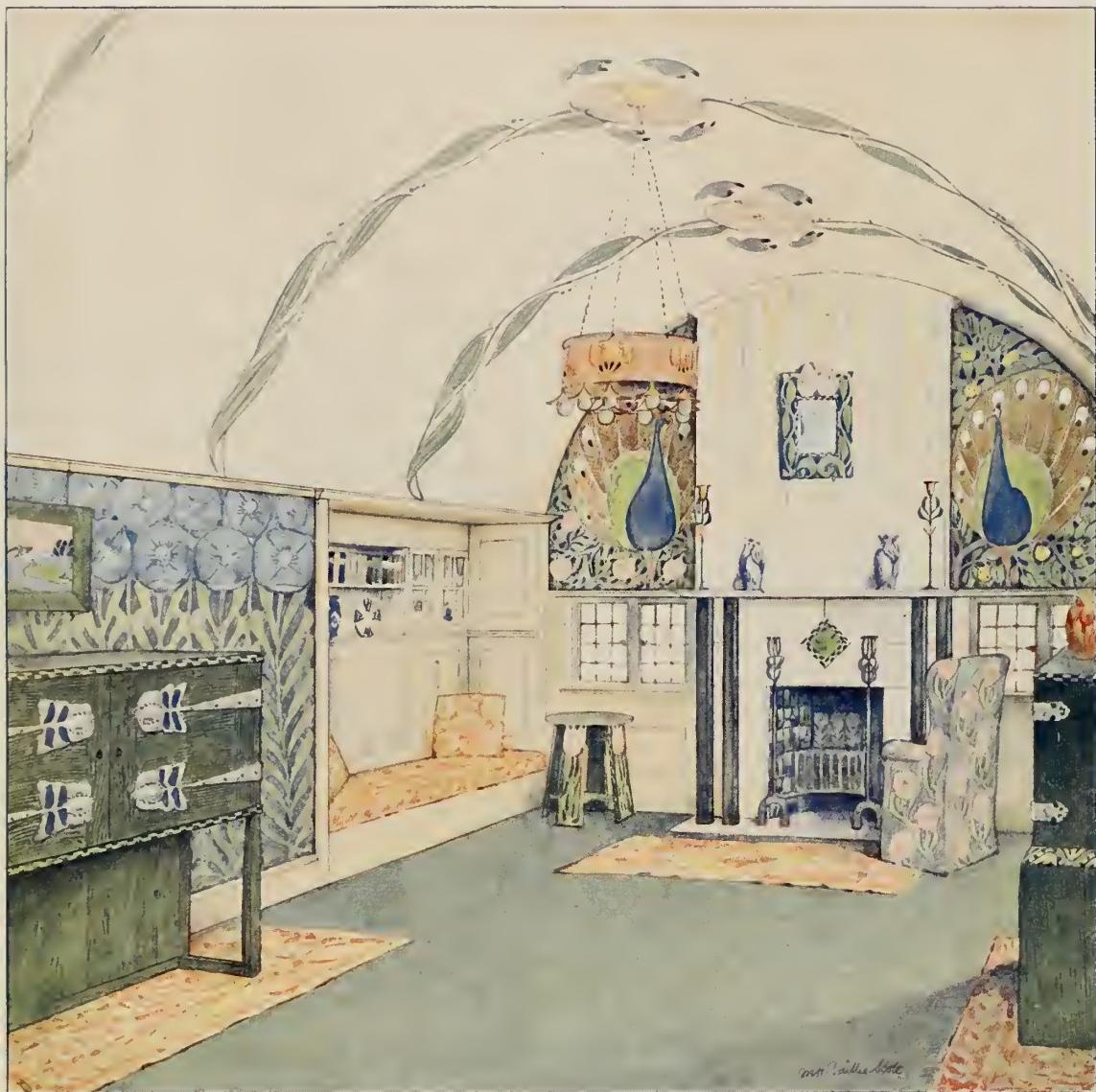
Alfred Vogelgesang-Warmbrunn
Smoking-Room — Watercolour by C. Kaufmann - Dresden



Gesellius, Lindgren & Saarinen - Helsingfors
Smoking-Room



Alexander Hohrath-Dresden
Dining-Room



M. H. Baillie Scott-Bedford
Sitting - Room



Pfeifer & Grossmann-Karlsruhe
Corner of a Studio



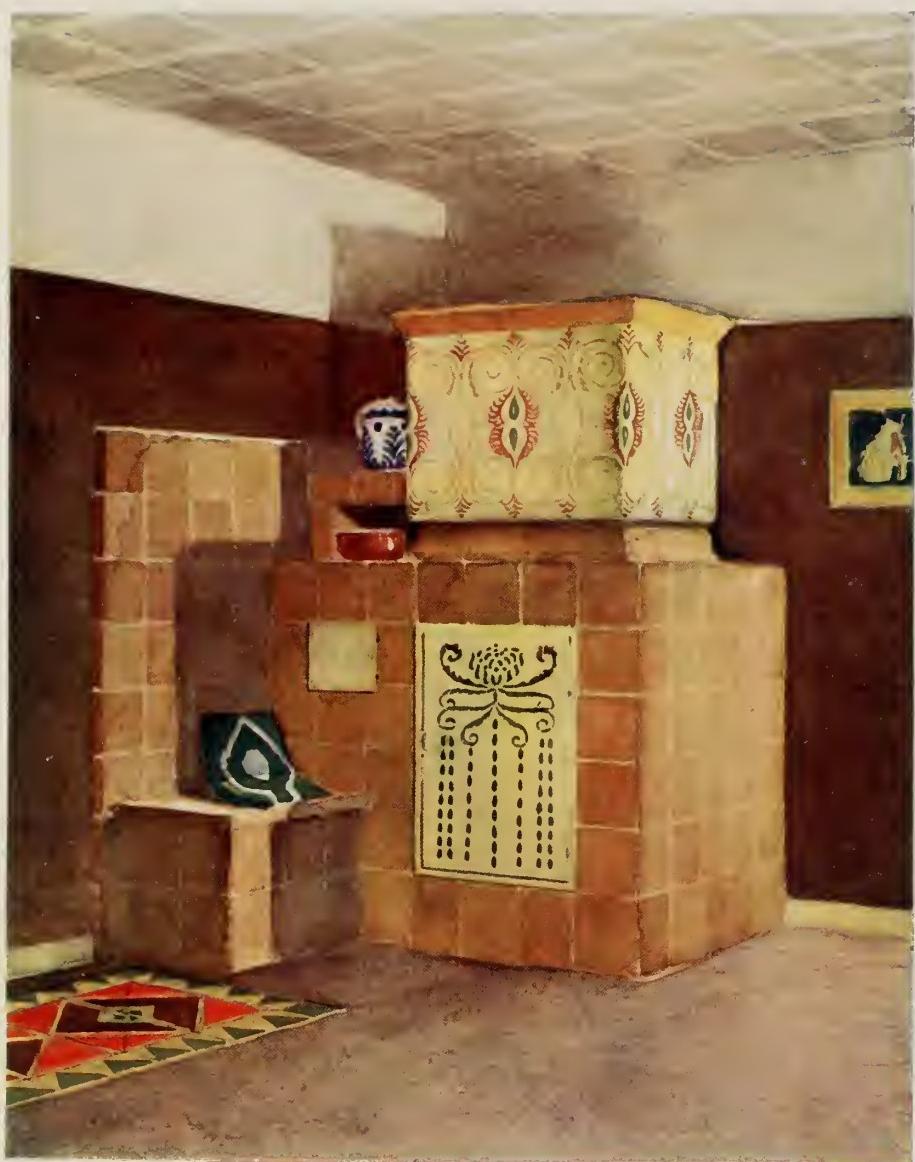
Rud. Kolbe - Dresden
Cottage Dining - Room



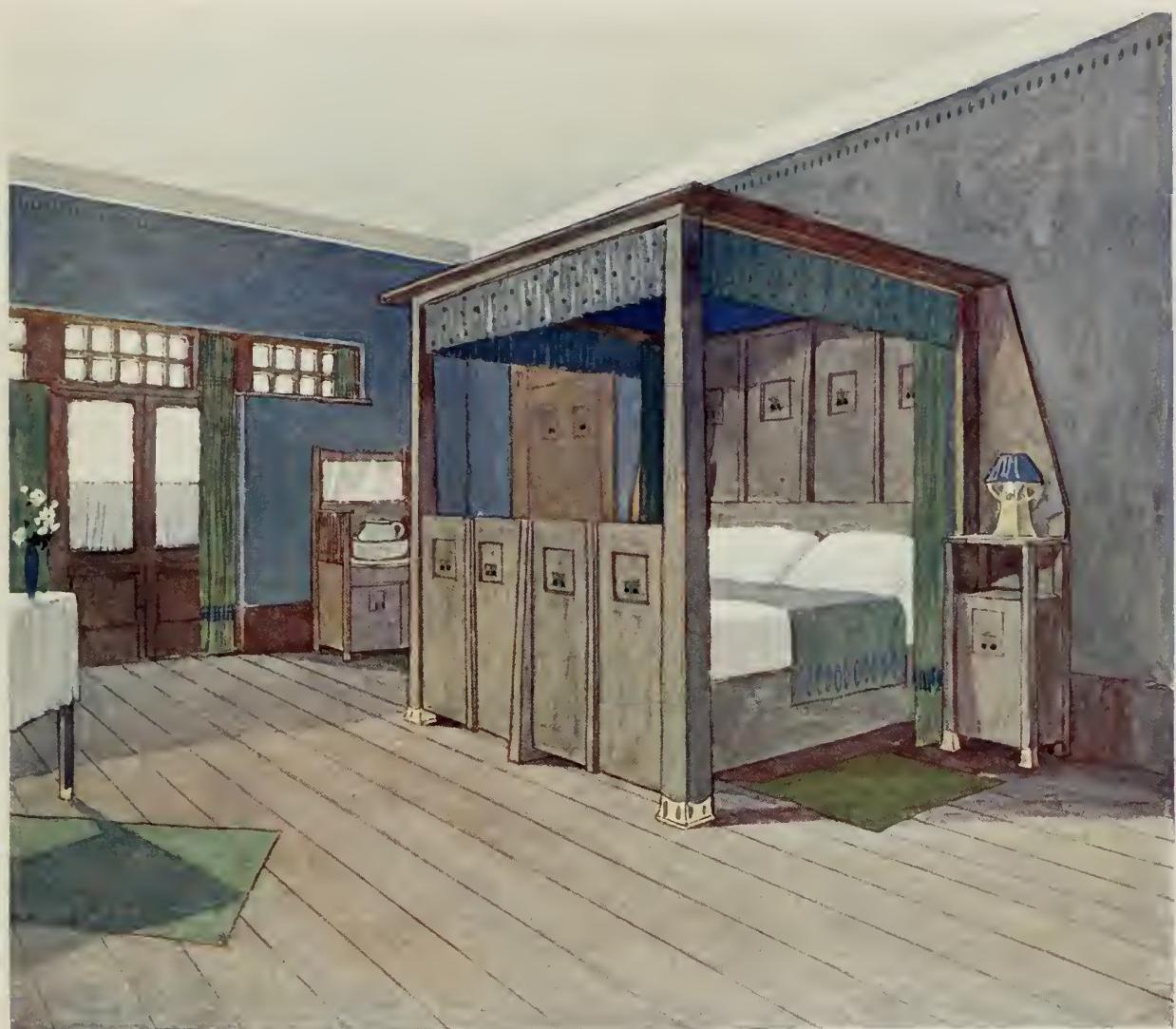
Jac. von den Bosch - Amsterdam
Dining-Room

Jean Ranninger-Mayence
Hall

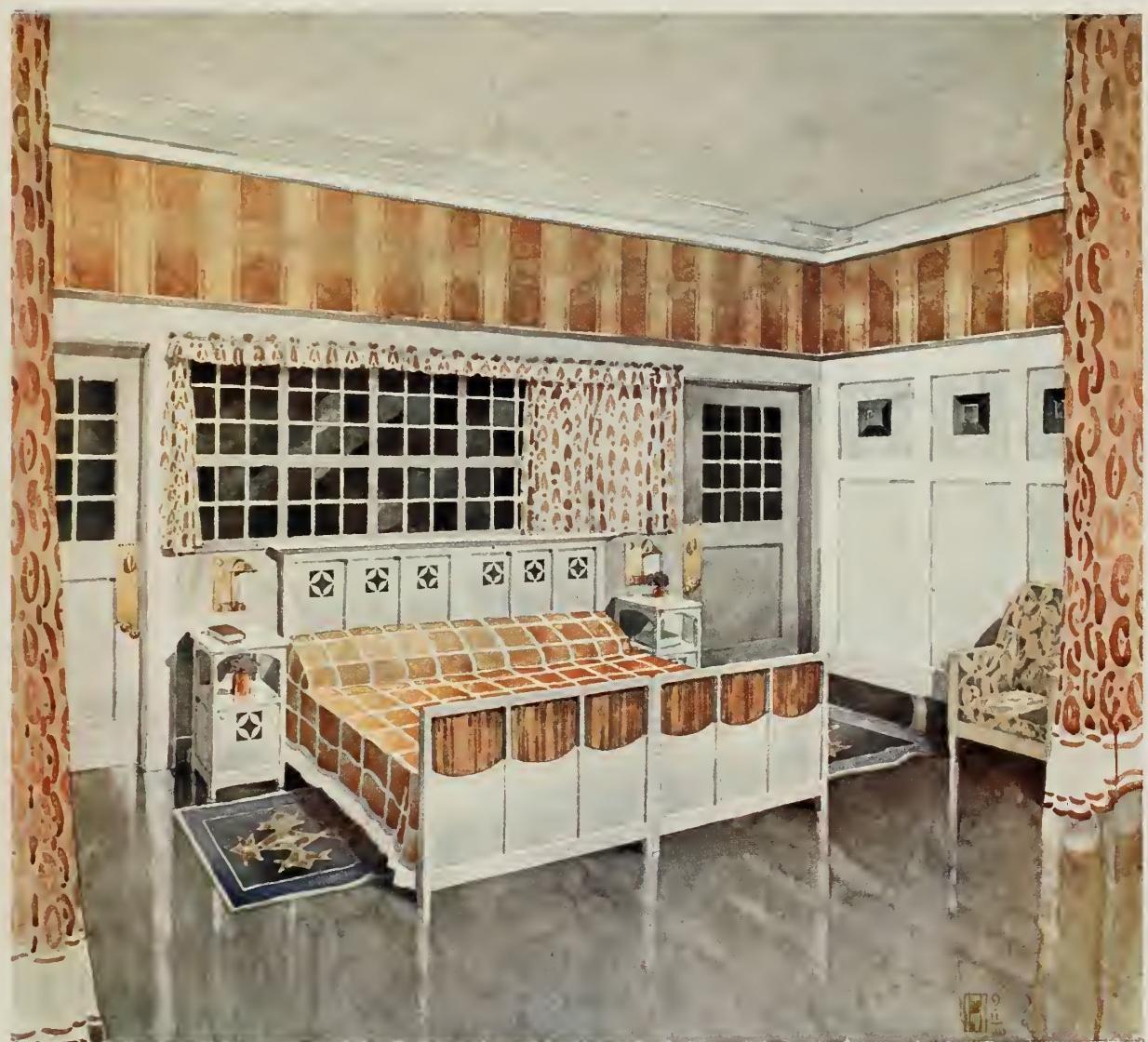




Pfeifer & Grossmann-Karlsruhe
Design for a Stove



Curjel & Moser-Karlsruhe
Bedroom



L. Hohlwein-Munich
Hotel Bedroom



L. MacLachlan, Londres
Hotel Bedroom



Philip Schaefer-Dusseldorf
Bedroom



Anton Poesschenbacher-Munich
Bedroom



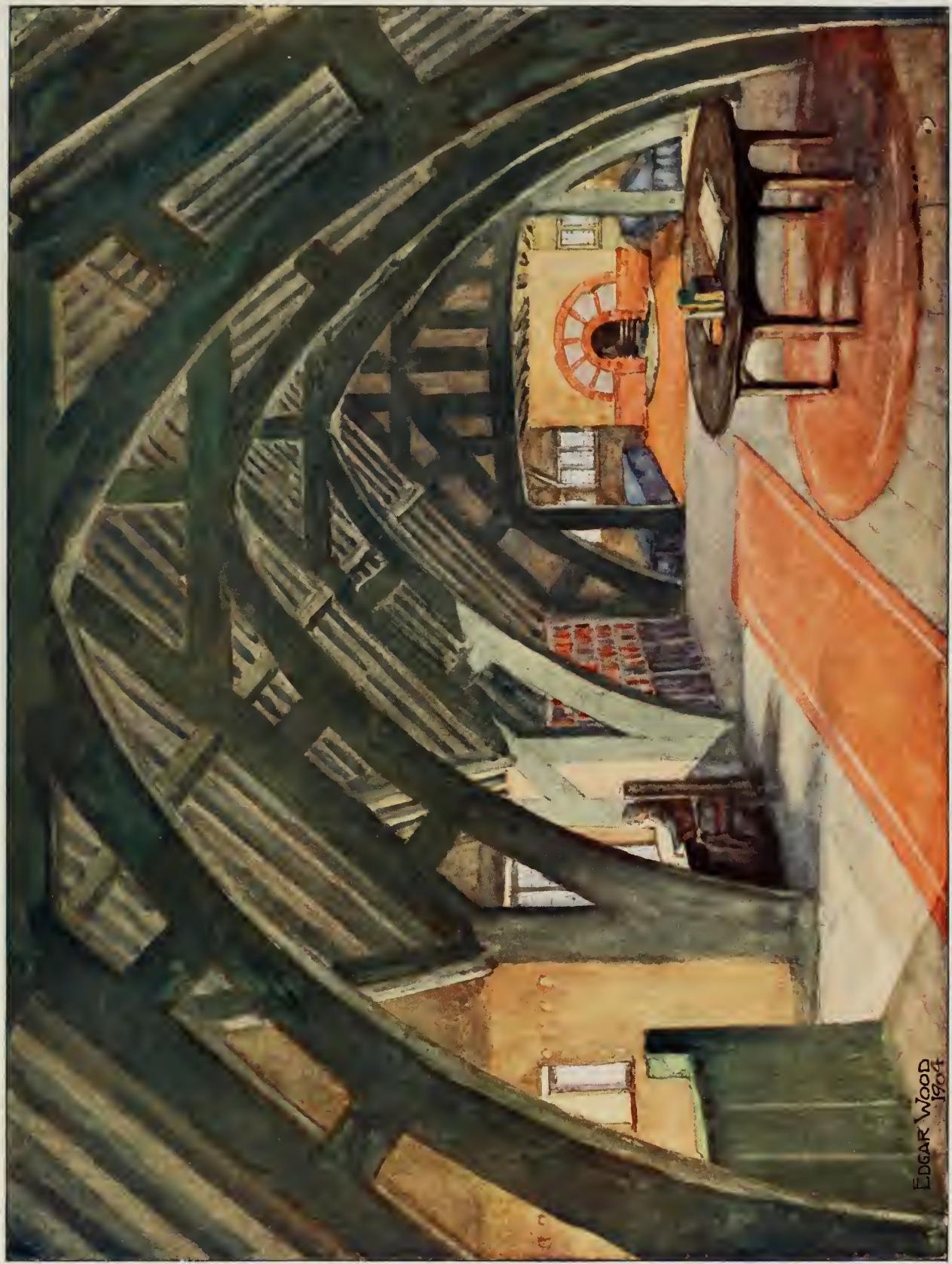
Curjel & Moser-Karlsruhe
Bedroom



Tom Merry - London
Bedroom



Schilling & Graebner - Dresden
Bath-Room — Watercolour by P. Roessler - Dresden



Edgar Wood-Manchester
Attic Studio



RUNGE &
SCOTLAND
BREMEN

Runge & Scotland-Bremen
A Servant's bedroom



Prof. Theodor Fischer-Munich
Room in a Country Inn — Watercolour by A. Eckener-Stuttgart



Edgar Wood - Manchester
Hall

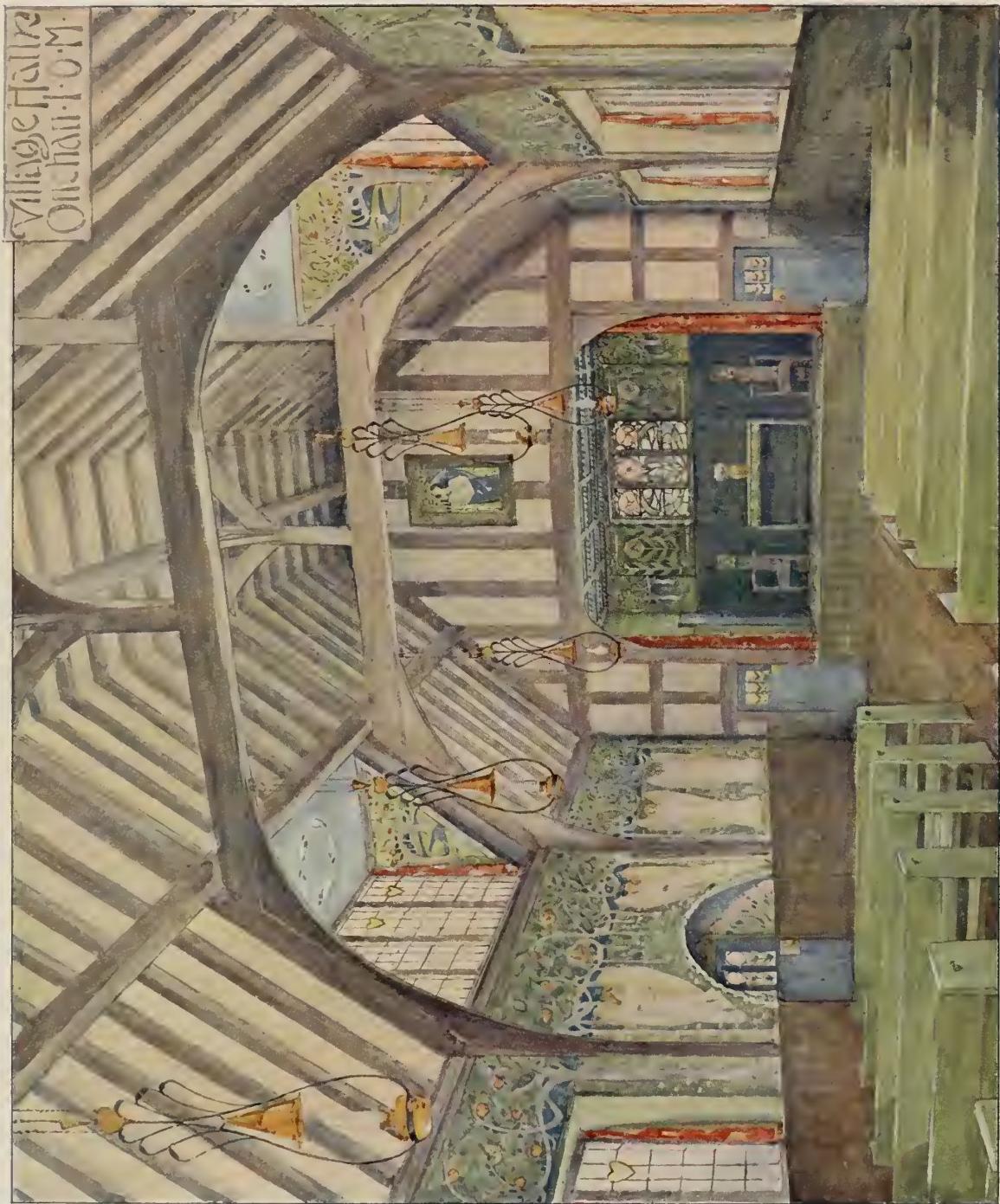
Edgar Wood



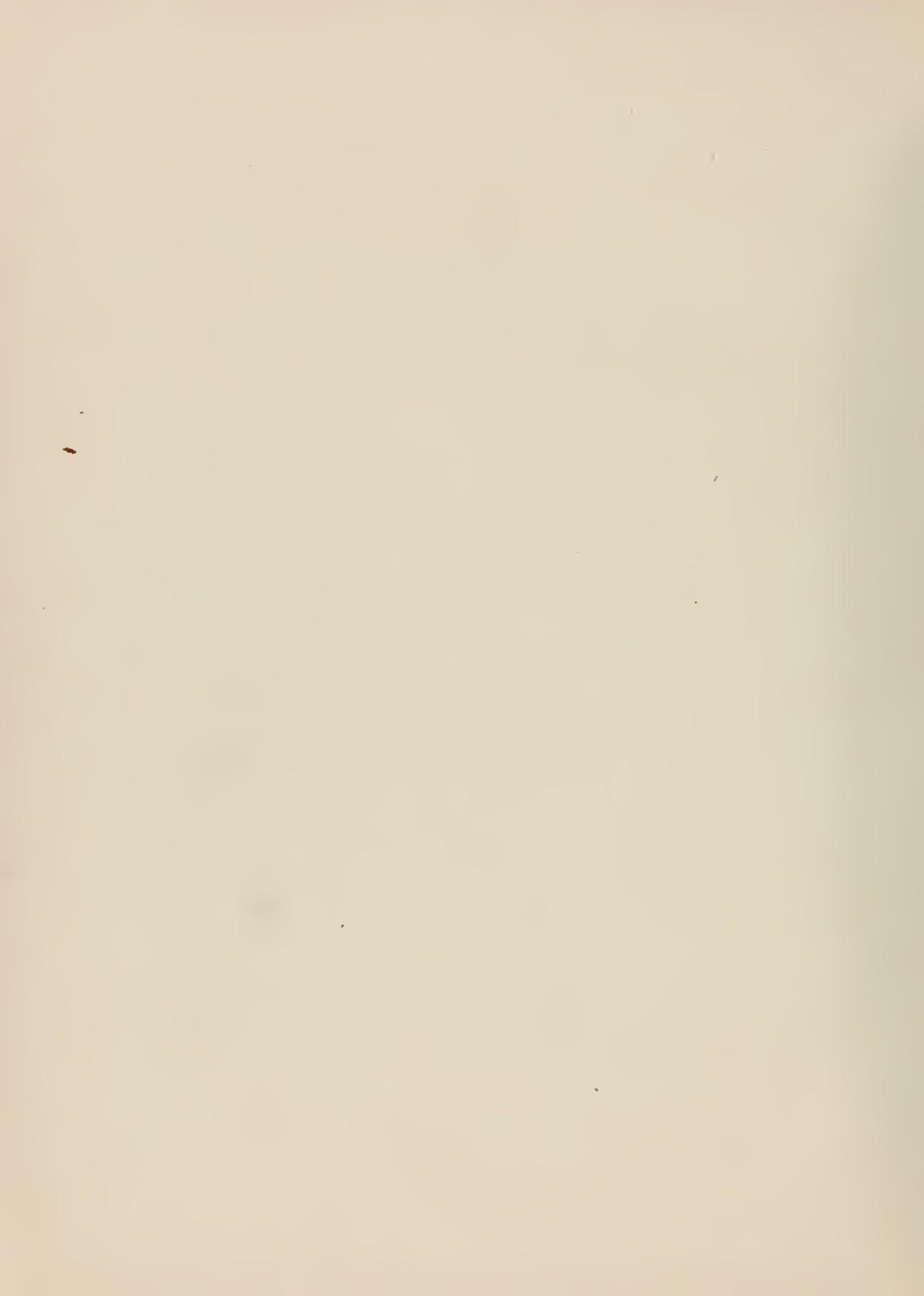
Prof. Richard Berndl - Munich
Council-Chamber in a town-hall



Prof. Hans Erlwein-Dresden
Council-Chamber — Watercolour by M. Pechstein-Berlin



M. H. Baillie Scott-Bedford
Village Hall



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Winter-Garden, executed by Villeroy & Bodt	81	Boudoir	44
Interior of a Villa	87	Schaefer, Philip, Dusseldorf	
Lassen, H., Dresden		Smoking-Room	45
Staircase landing	8	Living-Room	91
Lassen, Hans & Henry, Bremen		Bedroom	109
Vestibule	1	Schaudt, Emil, Berlin	
Hall	22	Staircase Landing	9
Drawing-Room	42	Hall	26
Dining-Room	68	Exhibition Room	55
Linnemann, R., Frankfort		Schilling & Graebner, Dresden	
Dining-Room	76	Bath-Room	113
Lossow, William, Prof. & Kuehne, M. Hans, Dresden		Schleinitz, M., Dresden	
Hall	30	Anteroom	13
Room for a Connoisseur	52	Schneidereit & Wuensche, Friedenau	
MacLachlan, L., London		Vestibule	2, 5
Boudoir	43	Schumacher, Prof., Hamburg	
Reading-Room	57	Dining-Room	95
Hotel Bedroom	108	Scott, M. H. Baillie, Bedford	
Margold, Emanuel J., Vienna		Hall in Country House	41
Hotel Dining-Room	78	Sitting-Room	100
Merry, Tom, London		Village Hall	120
Hall	32	Staynes, P. A. & Wolfe, A. T., London	
Hall	35	Vestibule	12
Bedroom	112	Troost, P. L., Munich	
Moelter, Anton, Berlin		Dining-Room	65
Sitting-Room	93	Van den Bosch, Jac., Amsterdam	
Paul, Bruno, Prof., Berlin		Dining-Room	103
Hotel Drawing-Room	40	Vogelgesang, A., Warmbrunn	
Smoking-Room	46	Drawing-Room	37
Pfeifer & Grossmann, Karlsruhe		Smoking-Room	97
From Hall to Garden	82	Wipf, J., London	
Corner of a Studio	101	Hall	36
Design for a Stove	105	Dining-Room	94
Poessenbacher, Anton, Munich		Wood, Edgar, Manchester	
Bedroom	110	Staircase	7
Prutscher, O., Prof., & Geyling, R., Vienna		Staircase landing	11
Dining-Room	73	Hall	14
Ranninger, Jean, Mayence		Hall	17
Hall	104	Staircase	21
Runge & Scotland, Bremen		Hall	24
Scheme of a Hall for a cottage	33	Library	56
Music-Room	61	Attic Studio	114
Sitting-Room	84	Hall	117
A servant's bedroom	115	Ziesel & Friederich, Cologne	
		Staircase	28

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